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ISSUE #

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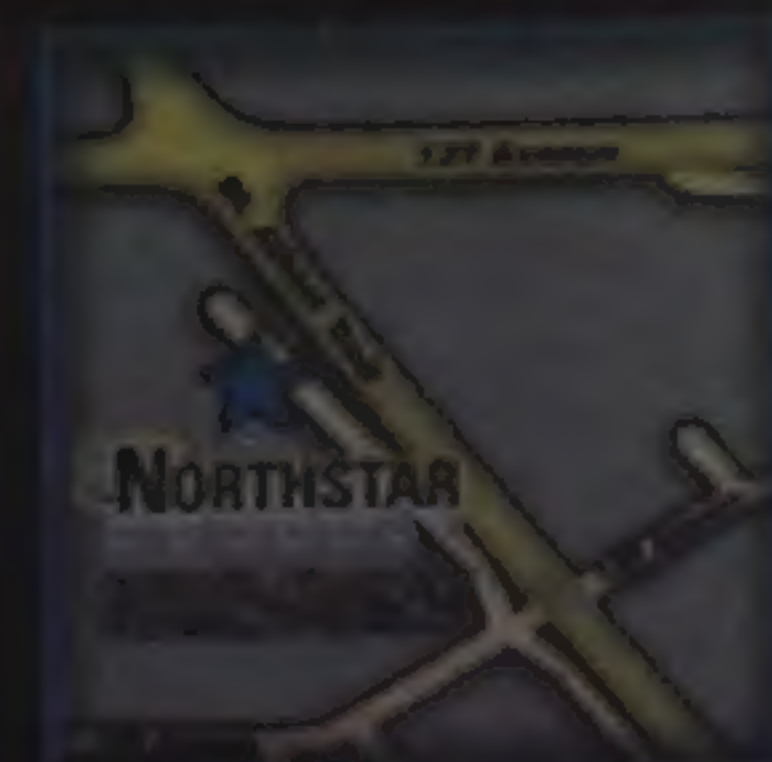
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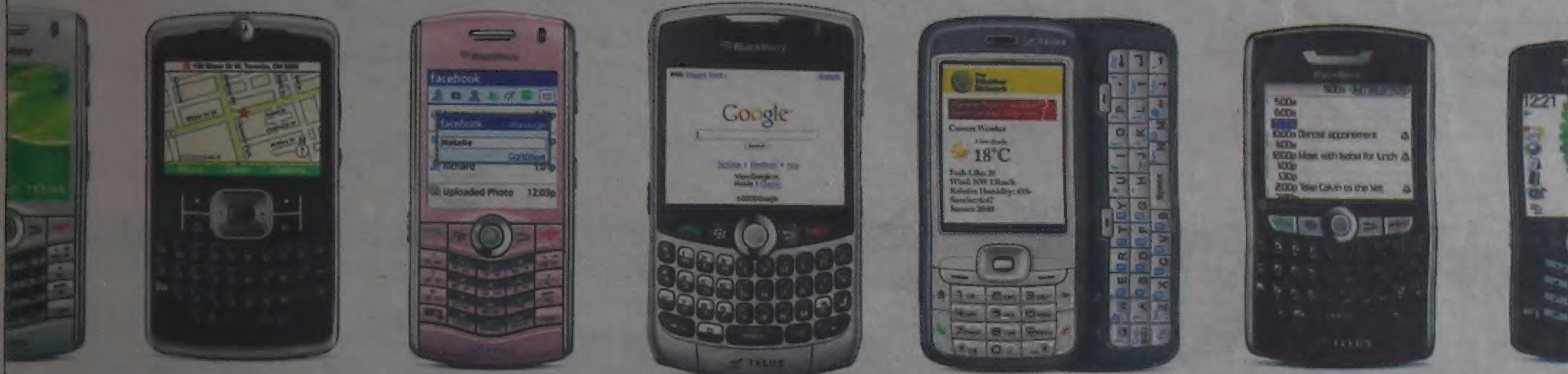
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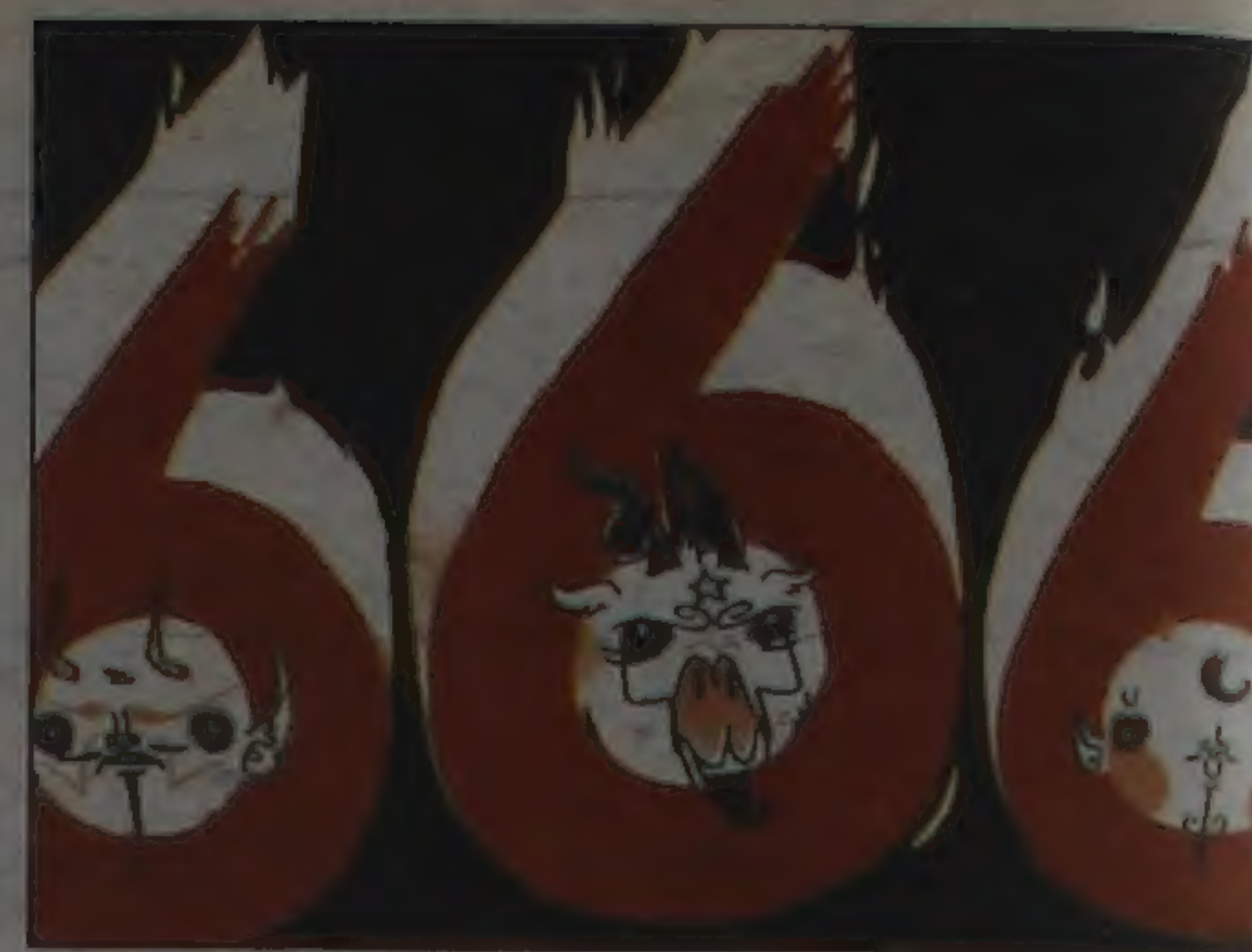
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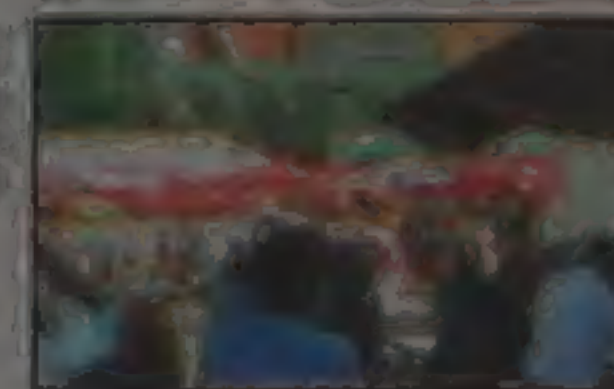
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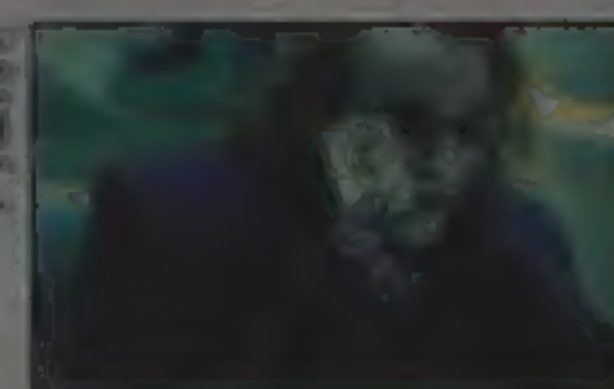
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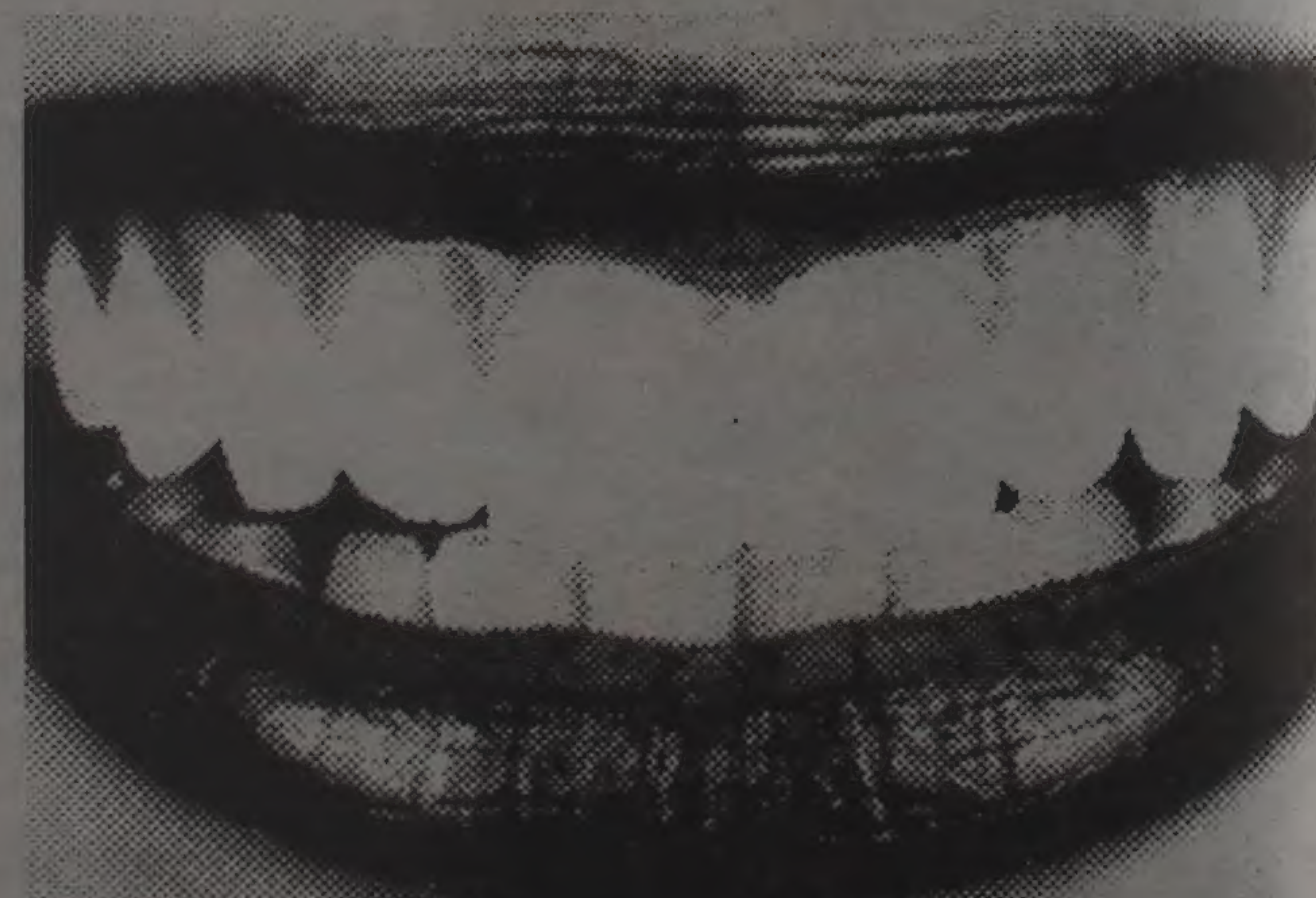
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Some justice in Genoa

SCOTT HARRIS / scott@vueweekly.com

For those involved in the anti-globalization movement of the late-'90s and early part of the 21st century, the July 2001 meeting of the G8 in Genoa, Italy was a watershed moment.

The global movement opposed to distant, largely unaccountable institutions like the World Trade Organization and the International Monetary Fund was at its zenith. Protests against the WTO in Seattle in late-1999 and the Free Trade Area of the Americas in Québec City in April of 2001 brought tens of thousands to the streets to demand more accountability and democracy from their governments. The Genoa Summit demonstrations, which saw more than 200 000 activists descended on Christopher Columbus's birthplace, was the largest yet seen in the North and was followed closely around the world.

But on Jul 20, 23-year-old Italian activist Carlo Giuliani was shot dead by the Italian carabinieri, and reports surfaced of a bloody pre-dawn raid by police on Diaz High School, where hundreds of activists were staying. Protesters were savagely beaten—blood literally covered the walls and floors of the school—made to chant fascist slogans and were denied food, water and legal representation. Many were taken to the Bolzaneto police barracks, where the police brutality continued. The news and images were shocking, as were the denials and justifications offered by Italian officials.

While the systematic violations of the most basic human rights of protesters revealed for many the real nature of these global institutions and the extent to which democratic Western governments were willing to go in their defence, the violent response and the seeming impunity of those responsible was sobering.

So the news from Italy last week that 15 officials involved in the abuses at Bolzaneto—including police officers, prison guards and doctors—had been found guilty of charges ranging from assault to human rights violations provides some long-overdue closure and a measure of accountability.

While none of those convicted are likely to serve jail time due to the appeals process, the sentences—which range from five months to five years—send the important message that the state cannot act with impunity in dealing with those who choose to exercise their democratic right to protest. While the anti-globalization movement has waned in the intervening years, the message is a welcome one in a world where the "terrorist threat" has been used to justify a worrisome erosion of fundamental rights around the world. ▽



Issue No 666 / Jul 24 - Jul 30, 2008 / Available at over 1400 locations

VUEWEEKLY

10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: vueweekly.com

EDITOR AND PUBLISHER RON GARTH / ron@vueweekly.com
 NEWS EDITOR SCOTT HARRIS / scott@vueweekly.com
 ARTS / FILM EDITOR DAVID BERRY / david@vueweekly.com
 MUSIC EDITOR EDEN MUNRO / eden@vueweekly.com
 DISH EDITOR DAVID BERRY / david@vueweekly.com
 OUTDOOR ADVENTURE EDITOR JEREMY DERKSEN / snowzone@vueweekly.com
 ASSOCIATE MUSIC EDITOR BRYAN BIRTLES / bryan@vueweekly.com
 PRODUCTION MANAGER LYLE BELL / lyle@vueweekly.com
 PRODUCTION MICHAEL SIEK / mike@vueweekly.com
 PRODUCTION ASSISTANT SARAH HOUTHAM / sarah.h@vueweekly.com
 LAYOUT / DESIGN CHRIS BOSCHMAN / boschman@vueweekly.com

LISTINGS GLENYS SWITZER / glenys@vueweekly.com
 LOCAL ADVERTISING 426.1996 / advertising@vueweekly.com
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 NATIONAL ADVERTISING OPS MEDIA / 416.413.9291
 SALES AND MARKETING MANAGER ROB LIGHTFOOT / rob@vueweekly.com
 ADMINISTRATION / DISTRIBUTION MIKE GARTH / michael@vueweekly.com
 ADMINISTRATION / PROMOTIONS AARON GETZ / aaron@vueweekly.com
 MEDIA ASSISTANT TREVOR KJORLIEN / trevor@vueweekly.com

CONTRIBUTORS: Wablen Eells, Paul Blinov, Janel Simon,

Bob Brezany, Jonathan Busch, Kristina De Guzman, Gwynne Dyer, Amy Fung, James Grisdal, Matthew Halliday, Gen Handley, Whitney Houston, Connie Howard, Ted Kerr, Omar Mouallem, Andrea Nemerson, Carolyn Nikodym, Stephen Nozley, Mary Christa O'Keefe, Roland Pemberton, Dylan Penner, TB Player, Bob Prodor, Steven Sandor, Bryan Saunders, Christopher Thrall, Darren Zenko

PRINTING THE EDMONTON SUN
 DISTRIBUTION Clark Distribution, Barrett DeLaHarris, Alan Chung, Mike Garth, Aaron Getz, Bob Riley, Wally Yanish

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MAIL LETTERS

DIFFICULT ENERGY CHOICES AHEAD

Our energy options ("Health risks from radiation make nuclear power an unsafe option," Jun 26 - Jul 2, 2008) are actually quite limited. It may be true that a lot of power can be harnessed by the wind, but let's think like an engineer for a moment. The US has an average total power consumption of 10 trillion watts—and about 10 per cent of that is electrical. A typical wind turbine puts out about 1.5 million watts—when there is wind. To power the US alone, in excess of six million wind turbines would need to be erected to replace the total energy consumption with wind. Where? Unless we have a way of generating this amount of power, we will not be able to feed our current population, let alone deal with the excess consumption.

Every energy supply has risks. With horses, up to 50 per cent of our agricultural output will be needed to even live like we did in the late 1800s. We could support a population of around 0.6 billion, or 10 per cent of our current population, if we assume that we must farm totally organically—which we would have to if we don't have energy to manufacture fertilizers. Who volunteers to be a member of that 90 per cent? With

coal and oil, many people die in coal mines and oil rigs around the world. Hydroelectric power? What about the environmental impact of the flooding?

We do have a difficult set of choices ahead of us. However, I would not be quite so quick to discount nuclear power just yet. Some new solar power technologies—the ones that sit in a desert—hold promise. Yet, environmental concerns are blocking the building of the power lines required to make this a reality. Photovoltaic cells take a lot of energy to manufacture, so putting a panel on every roof isn't that practical—in fact, it's impossible to generate enough power that way—you would need about 600 billion typical bungalow roofs covered in PV cells to power just the US alone.

Yes, all energy sources have consequences, and it's important to consider the big picture.

DALE ULAN

LEAVE FESTS TO THOSE WHO LIKE 'EM

I found Mary Christa O'Keefe's review of the Works Art Festival ("Is it worth it? Let me Works it: art fest disappoints the critics," Jun 26 - Jul 2, 2008) irritating, to say the least. She admits in the first paragraph her distaste for festivals in general, so why would she be chosen to review them?

She insinuates that the public only frequents festivals so they don't have to subject themselves to the arts for the

rest of the year, and while that may hold true for a tiny fraction of the population, it doesn't speak for the rest of us.

Festivals, of any kind, are full of life and energy, the kind you don't find in a mausoleum of an art gallery or museum. Instead of silent and solo contemplation of a work of art, there is the social interaction with people you might never have met ... neighbours, potential friends, other would-be critics and the artists themselves.

Personally, I would sooner go to a festival any day of the week than tromp the halls of a gallery. Not for the food, stale beer or the less-than-concert-hall quality sound, but because I thrive on spontaneity and communicating with my fellow Edmontonians while my gray matter takes in everything that's going on around me.

Perhaps if Ms O'Keefe is so adverse to festivals, she should cocoon in her apartment and wait for the next gallery/stage/studio show. Leave the festivals for those of us who truly enjoy them (and find someone else to review them).

ARLIE MACGREGOR

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Provinces take the lead

Provincial plans making up for federal inaction, but Alberta lags

SCOTT HARRIS / scott@vnewweekly.com

A new report by the David Suzuki Foundation says that recent climate change policies implemented by provincial and territorial governments are making up for inaction at the federal level, but it warns that the provinces with the highest levels of emissions—Alberta and Saskatchewan—are lagging behind and jeopardizing national progress on significantly reducing Canada's greenhouse gas emissions.

Dale Marshall, a climate change policy analyst with the institute and author of *Provincial Power Play: Breaking Away from Federal Inaction on Climate Change*, says that there has been a "remarkable shift" in provincial measures since 2006.

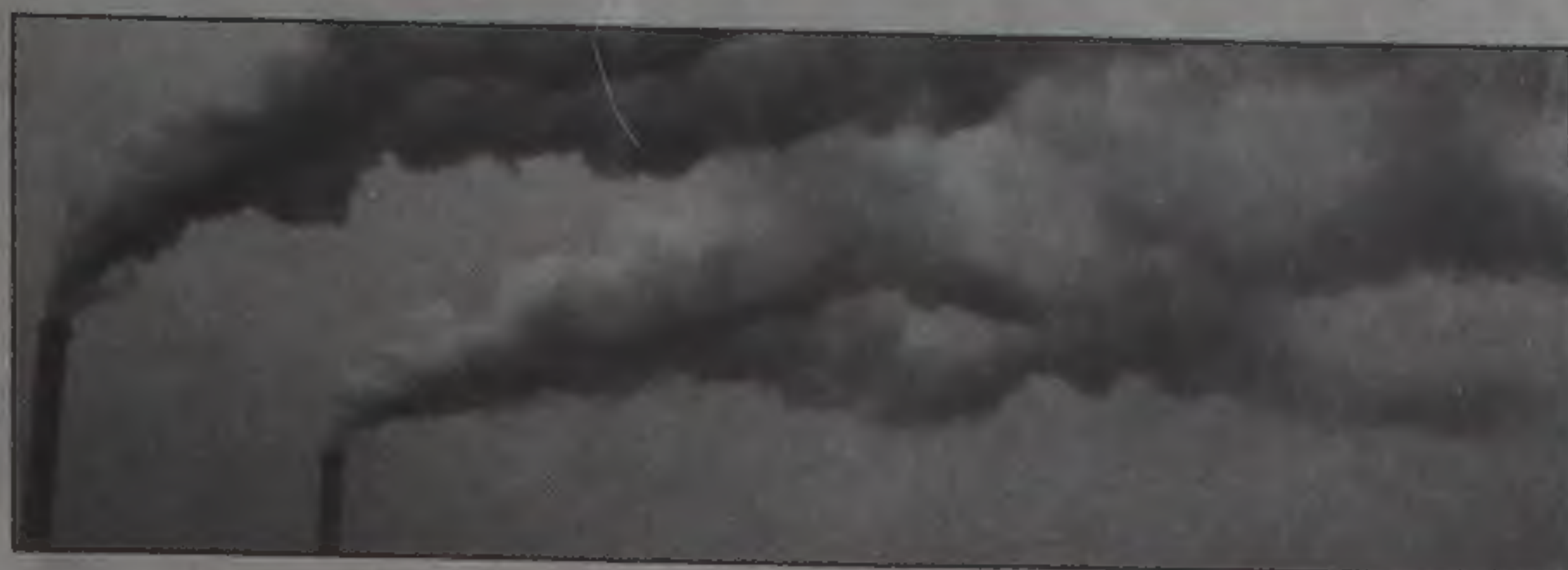
"There is a significant amount of leadership actually happening at the provincial level on climate change and some forward momentum on policy development," he says.

"You have what I called the four provincial leaders—BC, Québec, Manitoba and Ontario—that have all committed themselves to a cap-and-trade system. Ontario and Manitoba have come out with new climate change plans, BC has put into place a whole bunch of policies including a carbon tax, Québec has beefed up its 2006 plan. So you have a bunch of different provinces that are actually filling the leadership void that Ottawa has left, given that what we have still at the federal level is a proposal for an intensity-based system that may be in place in 2010."

While it's good news that these four provinces—accounting for three-quarters of Canada's population and half its emissions—are doing far more than the federal government, Marshall says the situation at the sub-national level isn't all positive.

Alberta has dropped below neighbouring Saskatchewan as having the weakest provincial approach to emissions.

"In the last two assessments I did Alberta was near the bottom but not last," Marshall explains. "The reason that they're last now is because they are in fact the only province which plans on continuing to increase emissions. Saskatchewan, who was at the bottom the first two times, now has an actual target to reduce emissions by 32 per cent, whereas



NEWS | ENVIRONMENT

Alberta is going to continue to increase emissions until at least 2020. So, eight provinces have targets that are 10 to 15 per cent below 1990 levels by 2020. Alberta's plan is to be 45 per cent above 1990 levels by 2020. In the face of the science of climate change it's just incredibly irresponsible."

MARSHALL SAYS that the weak stance taken by the two Prairie provinces—the only provinces without targets to actually reduce emissions below 1990 levels by 2020—is especially troubling since each has per capita emissions three times the national average.

He dismisses the argument that it is harder for the energy-dependent provinces to make reductions, explaining, for example, that our reliance on coal-generated electricity means improvements in energy efficiency will result in greater reductions here compared to a province with more hydroelectric power.

"It's actually a lot easier to reduce emissions in jurisdictions that have really high emissions in the same way that it's easier for a 300 pound man to lost weight than for a 150 pound man to lose weight," he says. "The only reason why we're not seeing leadership coming from places that have really high per capita emissions like Alberta and Saskatchewan is because they don't care about climate change. They've decided to absolve themselves completely of the issue. At least Saskatchewan has reduction targets—no plan yet—but Alberta is just making it completely clear that the science of climate change means absolutely nothing to them."

He says that the rapid growth of

the tar sands and our heavy reliance on coal means that Alberta alone can derail the efforts of the other provinces.

"We have Québec with one-sixth the per capita emissions of what Alberta does. If Alberta just simply ignores climate change and continues to increase emissions, there's nothing that Québec could do to offset that increase. So that's the real problem, that the lack of leadership in one province can actually undermine the ability of the country as a whole to take a leadership stance internationally."

The report does give Alberta marks for its efforts to reduce emissions from government operations and for having a climate change plan in place, but says that the focus on reducing the intensity of emissions relative to economic output rather than making real cuts means the plan "delivers mostly vague or meaningless policy prescriptions."

The report also cautions that even in provinces which are taking the lead, the planned reductions of 10 to 15 per cent below 1990 levels by 2020 fall short of the kinds of cuts Canada needs to make.

"For Canada to do its fair share in avoiding dangerous climate change our emissions would have to be 25 per cent below 1990 levels by 2020. Eight provinces have targets that are at least in the negative and on the way to the minus 25 that's needed, but none of them have adopted that more stringent target."

Marshall says that it will take federal involvement to bolster provincial initiatives to reach those targets. The report calls for the introduction of a carbon tax, which can be implemented quickly, in conjunction with the development and implementation of a cap-and-trade system to regulate the industrial emissions which make up almost half Canada's total. ▽

'Nice' but not enough

Changes to AISH will do little to help those most in need

SCOTT HARRIS / scott@vnewweekly.com

Albertans receiving government assistance under the Assured Income for the Severely Handicapped will be able to earn more money at work without seeing their benefits clawed back, but the opposition Liberals say the change won't do anything for most of the people receiving benefits under the provincial program.

Under the new regulations, disabled Albertans who work to supplement their AISH benefits will see the upper limit of their exemption raised from \$500 to \$1500 per month.

NEWS | PROVINCE

The first \$400 individuals earn is completely exempt, and additional income up to \$1500 is clawed back from their benefits at a rate of 50 per cent. All income above the \$1500 exemption level is deducted dollar for dollar. The exemptions for couples and single parents were also raised to \$2500, with the first \$975 completely exempt.

"Many AISH clients want to work to the extent that they are able, and this change helps support that drive," said Premier Ed Stelmach in a release announcing the change, which is retroactive to Jul 1.

While she supports the move, Liberal Edmonton-Centre MLA Laurie Blakeman says the changes will help less than a quarter of AISH clients, all of whom are struggling to make ends meet with the benefits they receive under the program.

"Thanks. Nice. Not a very large gesture, but thanks for it. We're very happy to see it and we know that people who qualify for this are very happy to see it, but the truth is this effects very few people, so it was a very small gesture," Blakeman says.

The government says the change will affect the approximately 7000 AISH recipients who work to supplement their benefits, but Blakeman says the nature of the program means the impact will be minimal.

"The definition of AISH is that you are on this special benefit program because you are unable to work because of a physical or mental disability. So you have up to 7000 peo-

ple who can work in some capacity, but most of them are working 10 hours a week or 20 hours a month, that kind of thing. None of these folks are working 9 to 5, Monday to Friday. If they were, they wouldn't be on AISH."

BLAKEMAN SAYS money would be better spent, and would help all 37 000 AISH recipients, if the government increased the maximum monthly benefit—currently set at \$1088 per month—that individuals can receive.

"If the government would like to be fair—or even possibly generous—they need to increase the benefit level for AISH. It's barely subsistence. For a number of people, depending on the availability of housing, it's under the subsistence level," she says. "What most people get for AISH is about the price of an average rental for a one-bedroom apartment in my riding."

"The truth is this effects

very few people, so it was a

very small gesture."

Blakeman says the appropriate benefit amount should be calculated using a market-basket measure, similar to the consumer price index, and that it should be indexed to increases in the cost of living in the province.

"The government seems to firmly grasp the concept of indexing benefit programs when it comes to MLAs, but it doesn't quite seem able to grasp it when it comes to vulnerable people," she charges.

More fundamentally, Blakeman says that the government has to address the lack of affordable rental accommodation in the province if it wants to improve the lives of Albertans who depend on government assistance programs.

"I know the government and I absolutely disagree on this, but I believe temporary rent controls would be a big help. What's happening is people are having to move to less-desirable areas, less safe buildings," she says. "The housing issue really starts to control how you live." ▽

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WTO negotiations: the view from North and South

The raw deal on services

WALDEN BELLO / buenavista.org

Desperate to clinch a new global trade deal, World Trade Organization (WTO) chief Pascal Lamy convened this week's "mini-ministerial" meeting in Geneva. The aim of the meeting is to come up with agreements to liberalize trade in agriculture, industry and services. These sectors have been the focus of the so-called Doha Round of WTO negotiations that have dragged on since 2001.

Developing country governments have been rightly concerned about agreeing to texts that promise illusory reductions in agricultural subsidies in the European Union and United States and require them to cut their industrial tariffs proportionally more than the developed countries. They should also not allow themselves to be snookered into a bad agreement on services, which include such vital activities as the provision of water, energy and financial intermediation.

While global attention has focused on the talks on agricultural subsidies and industrial tariffs, the United States and EU have made it clear that they will not settle for a trade package that does not include services.

As US Trade Representative Susan Schwab bluntly stated in a recent opinion piece, Washington "will not support a Doha package unless it includes an ambitious outcome on services that delivers commercially meaningful results."

While Schwab portrays the services talks as the poor cousin of the agriculture and industry negotiations, an equally possible outcome is a services agreement unaccompanied by deals in industrial tariffs and agriculture. With the North-South polarization in agriculture and industry, salvaging Doha with a deal in services, which are said to account for 50-60 per cent of economic activity in most developing countries, might be an attractive option for the EU and United States.

The General Agreement on Trade in Services (GATS) requires countries to grant foreign service providers the same treatment as local firms. Developing countries are reluctant to do this, however, because of their current lack of capacity to regulate transnational businesses. Their fears have been fanned by recent troubles in the global financial system, which are traceable to the absence of global regulation of developed country financial operators.

While financial services are just one of many services covered by GATS, the United States and EU have made a liberalized financial sector their main demand on developing countries. It has been revealed, for

instance, that the EU has demanded that some developing countries eliminate regulations that cover the activities of hedge funds, the financial groupings that are said to have triggered the collapse of the Thai baht in 1997. The EU has also demanded that Mexico open up its market to trade in derivatives, the slippery financial instruments that have played such a key role in the current financial chaos.



MOST DEVELOPING COUNTRIES welcome foreign capital, but they have learned the hard way that a strong foreign financial presence demands a strong regulatory regime tailored to a particular country's needs and capacities. Indeed, the indiscriminate elimination of capital controls across the region at the behest of the International Monetary Fund (IMF) and the US Treasury Department brought on the devastating Asian financial crisis. With practically all capital controls lifted and investment rules liberalized, \$100 billion flowed into the key Asian economies between 1993 and 1997, with the money gravitating toward areas of high and quick return, like the stock market and real estate.

With few controls on where the funds went, over-investment soon swamped the stock and housing markets, causing prices to collapse and triggering follow-on dislocations in the exchange rate, the balance of payments and the balance of trade. Gripped by panic, speculators scampered toward

SERVICES CONTINUES ON PAGE 12

The free trade nightmare

DYLAN PENNER / canadians.org

Nightmare scenarios have been painted of what a failure of the latest of the so-called Doha Round of World Trade Organization (WTO) negotiations, taking place in Geneva this week, would mean. But the question must be asked: a nightmare for whom?

It is also worth asking why the Doha Round has continued to stall year after year—first in the 2001

head Pascal Lamy and his friends in high places see themselves as being in a race against time.

One of the most widely promoted myths about "free trade" is that it is actually about freedom or trade. In reality, it has always been about eroding the ability of the public and governments to have oversight over irresponsible corporate behaviour. The model of corporate globalization which pretends to want to bring down barriers to trade is therefore pre-occupied with erasing public policies which impede such "progress." And so, this week's last-gasp mini-ministerial to resurrect the Doha Round of negotiations is really an attempt to maximize power and profits by erecting barriers to democracy.

WHY IS THE WTO MODEL of free trade and economic globalization failing most people? There are several reasons. It favours corporate rights over community rights. Free trade agreements like those pushed forward through the WTO and NAFTA give special rights to big corporations through "investor-state dispute settlement mechanisms." Through these mechanisms, corporations are able to sue governments if public interest laws hamper their ability to make a profit.

Free trade widens the gap between rich and poor. Several United Nations and World Bank reports demonstrate that the gap between rich and poor is growing both between countries and within countries. We see it in the US as well as in Canada, where thousands of people are being laid off from their jobs on a regular basis and 16 per cent of children live below the poverty line. Canadians' standard of living is falling, our social programs are being reduced or privatized and more and more people are working part-time, insecure jobs with few benefits.

Free trade is also a barrier to democracy. Most free trade agreements have some sort of "necessity" language which mandates that national, provincial or municipal government regulation can't be "more burdensome than necessary" to commercial interests. Who decides whether public interest laws are "burdensome" for business? Elected officials don't! Trade experts in Geneva or Washington make these kinds of decisions behind closed doors.

The final text of the Hong Kong ministerial declaration in 2005 called for "plurilaterals" as a new method of negotiating further liberalization. Out of the 158 member countries in the WTO, only 40 have been summoned to Geneva for this week's meeting.

FREE TRADE CONTINUES ON PAGE 12

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Labour mobility pact 'a smokescreen,' won't ease labour crunch, say critics

SCOTT HARRIS / scott@vancouverweekly.com
(with files from BRYAN SAUNDERS)

While Canada's premiers gave themselves a hearty pat on the back last week for signing a long-debated labour mobility agreement they say will allow workers in nearly all occupations to take a job anywhere in the country, critics say that the move isn't likely to have much impact on labour shortages in the province, and may have been nothing more than a diversion to obscure more significant changes.

The labour mobility agreement, announced Jul 17 at the Council of the Federation meeting of provincial and territorial leaders in Québec City, will harmonize rules—which currently can vary from province to province—for accredited workers such as accountants, engineers and some tradespeople.

"We believe that a nurse is a nurse, a teacher is a teacher, a welder is a welder," Manitoba Premier Gary Doer told a press conference held to announce the agreement. "We believe working people and their families want to have a situation where they do not have to go through 13 separate accreditation processes, but rather one accreditation process."

British Columbia's Premier Gordon Campbell claimed that the arrangement will knock down the remaining barriers to labour mobility in the country. Premier Stelmach, meanwhile, trumpeted the accord as a "common sense" approach that would help ease labour shortages in Alberta.

But not everybody was so impressed.

"As it stands right now, there are very few barriers to mobility for most Canadians. There are a few isolated cases where barriers exist, but from our perspective those cases can be dealt with most effectively on a one-off basis," explains Gil McGowan, the president of the Alberta Federation of Labour.

"We think that all this talk about labour mobility is a smokescreen for something else," McGowan adds, "and we think that something else is much more sinister."

The labour mobility changes are part of a series of amendments which will be completed by the summer of 2009 to the Agreement on Internal

Trade (AIT)—an agreement signed in 1994 aimed at reducing barriers between the provinces.

It's another of the changes the premiers agreed to at the meeting—a new enforcement mechanism that could see penalties of up to \$5 million if provinces fail to comply with the terms of the agreement—that McGowan warns could have a far greater impact.

"They spent most of their time talking about labour mobility, but the changes that they made had very little to do with labour mobility and more to do with handing new rights to corporations to sue governments, which they didn't talk about."

McGowan argues that the changes to the AIT are a way to expand the provisions of the controversial Trade, Investment and Labour Mobility Agreement (TILMA), signed in 2006 between the BC and Alberta governments, to the rest of the country.

"The AIT up until last week essentially was a political agreement with no entrenched enforcement mechanisms. So as a result whenever there were disputes they had to be handled at a political level in a very public way, which is not what the supporters of the TILMA model want," he says. "They want decisions about these corporate challenges taken out of the hands of politicians and given to tribunals where they can be decided behind closed doors without public scrutiny ... [and] that's exactly the road that we're heading down."

But the premiers dismissed such warnings, saying that an independent body to enforce the agreement is necessary to replace the non-binding, consensus model the AIT has followed in the past.

EVEN SETTING aside such concerns, McGowan says that the harmonization of credentials for a handful of professions will have little impact on the labour crunch in Alberta.

"Here in Alberta we have a labour shortage, but that shortage has nothing to do with so-called barriers to labour mobility within Canada," McGowan says. "Our shortage has everything to do with the pace of economic development in the province and demographics."

David Harrigan, the director of labour relations for the United Nurses

NEWS LABOUR

of Alberta agrees. He says that while the national program probably won't do anything to make the nursing shortage in Alberta worse, it's certainly not going to change anything for the better.

"I expect it will make a difference for some [professions], but it's not really going to affect nursing at all," Harrigan states. "The colleges of nursing across Canada have already had reciprocity in place; if a nurse is qualified and licensed to practice in Alberta, and moves to BC, she doesn't have to rewrite the exam."

"They're just re-announcing what's been in place for 10 years," he continues. "So in terms of solving the nursing shortage, it won't help at all."

Not only might it not help, but there are even those who fear the deal might actually worsen the shortage of some skilled professionals in Alberta.

Dr Trevor Theman is the registrar for the College of Physicians and Surgeons of Alberta. He says that he's afraid the agreement might lead to an even greater shortage of specialists and rural practitioners in Alberta.

"I think the ministers see this agreement as solving their individual provincial physician shortages," Theman states. "My fear is that ... in Alberta, it will further disadvantage under-served communities."

Theman explains that in Alberta, there are many regions designated as having an emergency need for physicians. These areas include rural and remote areas in desperate need of family doctors, and urban areas in dire need of different kinds of specialists. Because of this emergency need, doctor who don't yet meet the full qualifications to practice medicine in Alberta are allowed to work in these regions, under a special emergency provision.

Right now, these emergency doctors assist greatly in filling some of the gaping holes in Alberta's health care system, but Theman fears that if the labour mobility laws are too lax, these badly needed doctors will move elsewhere.

"When we create free labour mobility of everybody, where do you think they'll move? The Mainland of British Columbia." ▼

The treatment and the damage done

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

I get it. Smart people trust medicine based on science. Flakey people trust quacks and inadequately scrutinized alternatives. But what so many of us don't know, or forget regularly, is that science isn't done in the unbiased vacuum we think it is, and that it changes like the wind, and that those inadequately scrutinized alternatives are in fact based on science and very often on observations made over a gazillion years.

What brought this on was a health news story: a hormone therapy used for prostate tumours, the one that is in effect the equivalent of medical castration, has now been confirmed not to prolong survival. Side effects far outweigh any potential benefit for most patients, and there has never been any clear data showing that patients with early-stage disease benefit from primary hormone therapy. (This is according to oncologists Howard M Sandler speaking on behalf of the American Society of Clinical Oncology, and Matthew B Rettig of UCLA's Jonsson Comprehensive Cancer Center.)

Now they tell us, now that too many men have suffered the demoralization and trauma of the therapy. What gets me is the tiny news story covering it, and how quickly it will be forgiven. If that harm done in large numbers—and it was harm done, not just ineffective—were harm done by, say, a chiropractor, or an acupuncturist, or an herbalist or a naturopathic doctor, I can only imagine the outrage, the endless front-page headlines.

And criticism of a system, by the way, isn't the same as criticism of those working in the system. I admire doctors, know them to be brilliant, hard-working, caring and often utterly selfless human beings.

Nor am I saying we should stop all pharmaceutical development. Thank god for antibiotics in the presence of life-threatening infection, and for insulin in the presence of a non-functional pancreas and for powerful pain meds that make life with disease bearable. But if we keep looking only to symptom management, if we still think chemical cures exist, if we still believe mainstream medicine to be our safest and best bet for all that ails us, we, the rational skept-

tical scientific minds among us, believe in fairy tales.

BECAUSE the prostate cancer story is just one example of a list longer than this column has time for. I don't usually attend Pharma marketing conferences, but medical science reporter Helke Ferrie writes about one she attended in her book *Dispatches*. One of the first overheard at the conference read, "As a marketer: which is better for business? Steady continuous use of your drug, or occasional use of your drug?" I asked her if it was really as blatant as all that. She told me, "Yes ... In fact it was much worse."

Doctors want to help, and deserve the best of tools to help with. And if our medical educators teamed up with toxicologists and those in the know about biological medicine, and divorced themselves just a little from those who profit extraordinarily from the sale of pharmaceuticals—something even those within the system are saying should happen—our doctors would have an infinitely superior tool kit.

But until that transition is made, it's up to us to be wary, and willing to pay out-of-pocket for many of the best medicines available. And it's up to us to be skeptical of the skeptics, those ostensibly looking out for us, watching we don't get duped, watching we don't buy into bad therapies—because they may be more interested in protecting the medical status quo than protecting us.

To test claims of neutrality—claims of no ties to commercial organizations, of being funded entirely by personal donations and proceeds from publications—of the skeptics group Quackwatch, Ferrie once applied for membership. She was told the annual membership fee was \$25 000, and that they prefer corporate members. Both of which fit well with their history of expensive lawsuits and trying in every way conceivable to undermine alternative medical treatments.

That we may occasionally need powerful, fast-acting, life-saving drugs is one thing, but that we've lost faith in biological and natural medicines on every front from our sexual performance to skin blemishes and restless legs is a tribute to the power of capitalism. Pharmaceuticals should be our last resort, not our first, and it is way beyond time our health care system integrates the vast riches of alternative and preventative measures into the mainstream. ▼

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War we can believe in

Obama's new focus on Afghanistan
an attempt to deal with Bush's wars

COMMENT
DYER STRAIGHT
GWYNNE DYER
gwynne@vuwweekly.com

Barack Obama wants three things out of his tour of the Middle East and Europe. He wants people everywhere to think that he has the answers for the wars in Iraq and Afghanistan. He wants Jewish Americans to believe that he is Israel's unquestioning supporter. And he wants Americans to notice that Europeans would vote for him by a five-to-one majority, if they could vote in US elections.

Americans will certainly notice that, although it will not do him much good among the key group of American voters whose support would make an Obama victory next November a dead certainty: the white poor in decaying rust-belt towns who "cling to guns or religion or antipathy to people who aren't like them ... as a way to explain their frustrations," as he famously put it last spring. Those people are not impressed by the views of foreigners, and they don't automatically vote Democratic any more.

Neither do Jewish Americans, and the Zionist majority among them are deeply suspicious about Obama's commitment to Israel. This is true even though he now toes the line, saying that Israel is just the innocent victim of "the perverse and hateful ideologies of radical Islam." All the history has vanished down the memory hole, and he no longer refers to the underlying issues of conquest and settlement.

Last year's formula that "nobody is suffering more than the Palestinian people" has been modified into a more satisfactory "nobody has suffered more than the Palestinian people from the failure of the Palestinian leadership to recognize Israel," and Obama now declares that Jerusalem "must remain undivided."

That's enough to win him the neutrality of major Zionist organizations, although they know that he really thinks the situation is more complicated than that. So long as he gets through the Middle Eastern leg of his trip without anybody from Hamas giving him flowers, he'll be all right on that front.

The one foreign policy question that Obama cannot avoid is what to do about Bush's wars. His short-term solution is to couple his long-standing opposition to the "wrong war," Iraq, with a newfound enthusiasm for the "right war": Afghanistan.



Obama's proposal to send an extra 10 000 American troops to fight in Afghanistan will not change the situation there. Even 100 000 American troops wouldn't change it. He may even know that, but this is his only way of dealing with the politically inconvenient fact that Bush's troop "surge" in Iraq has brought about a visible improvement in the local security situation.

THE IMPROVEMENT may not last—the Sunni militias, and indeed Moqtada al-Sadr's big Shia militia, too, may only be biding their time until the Americans leave—but the perception that will dominate the few remaining months until the election is that Iraq is on the way to being an American success story. Obama, quite rightly, opposed the invasion from the start, and is committed to pulling out US combat troops within 16 months of taking office. So how does he fight off the accusation that he risks throwing a victory away?

By arguing that ending the war in Iraq is "essential to meeting our broader strategic goals, starting in Afghanistan

and Pakistan, where the Taliban is resurgent and al-Qaeda has a safe haven." He is quite right to want to bail out of Iraq as soon as possible, but he needs the war in Afghanistan to explain it to American voters, who have been persuaded by years of propaganda that the best way to deal with terrorist threats is to invade places.

"I continue to believe that we're under-resourced in Afghanistan," he said in Washington recently. "That is the real centre for terrorist activity that we have to deal with and deal with aggressively."

That's nonsense, although it is intoned by media pundits and so-called military analysts in the United States a thousand times a day. No Afghan has ever carried out a terrorist attack in a Western country, and it's not likely to happen in the future, either. Nor can the Afghan insurgency be suppressed by pouring more foreign troops into the country: the Russians had twice as many soldiers in Afghanistan in the 1980s as the West has now, and they still lost.

Not only was invading Iraq in 2003 a ghastly mistake; invading Afghanistan in 2001, although a political necessity in the US after 9/11, was also a strategic error.

In terms of neutralizing Osama bin Laden and al-Qaeda, more would have been achieved, at a far lower cost, by placing the country under a strict blockade and quarantine. In the end, Western troops will have to leave Afghanistan again, and if that means that the Taliban regain control (which is not actually very likely), then quarantine may yet have to be the long-term solution.

Does Obama realize this? Maybe not, for it is not yet accepted by any large group of American "foreign policy experts," including his own advisers. But the line about needing to pull out of Iraq in order to have a better chance of "winning" in Afghanistan sounds plausible enough to get him through the next few months.

So his trip will be a success so long as he sticks with the platitudes while he's in the Middle East, and avoids too much adulation while he's in Europe. ♥

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

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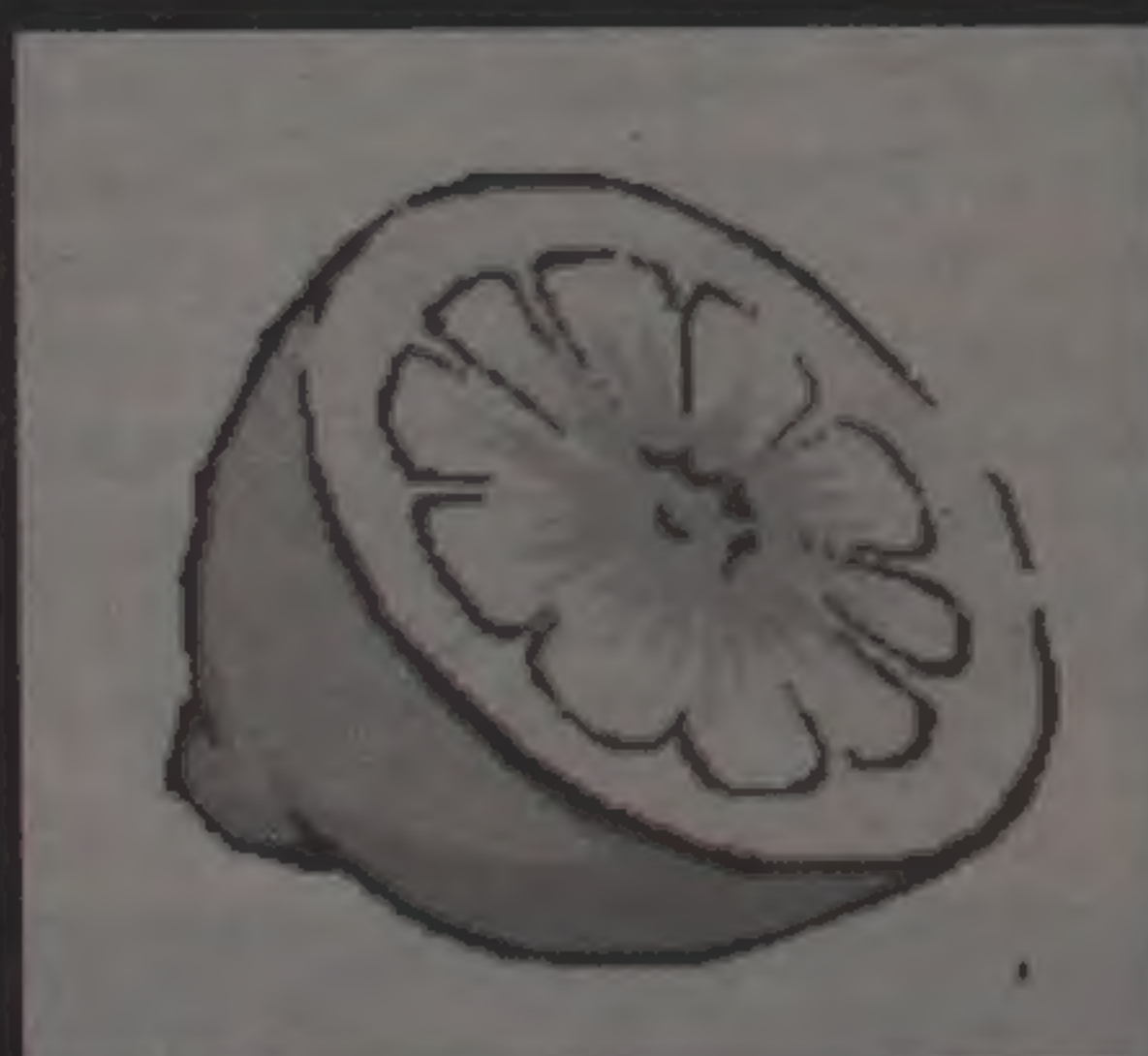


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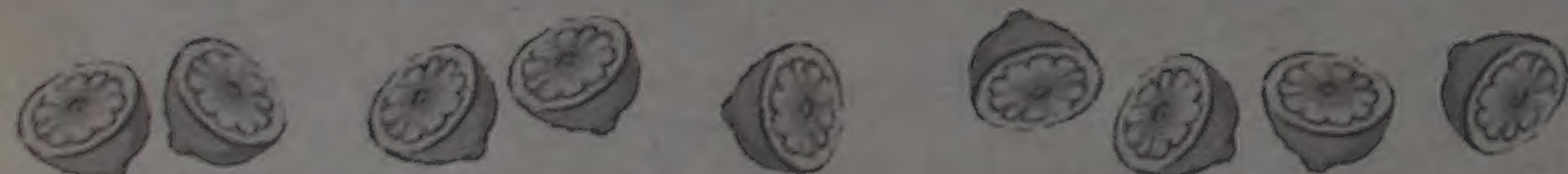
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GAMES INFINITE LIVES

DARREN ZENZO

d.zenzo@vucweekly.com

I admit to a little juvenile jealousy, at least as the bustle, bother and frantic busyness of my wedding weekend whirled around me and I'd look over and see my niece, head down over her phone, intently tending to her Pokemons. Then I thought I came to value her presence, but quietly tapping tranquility in the midst of chaos like a placid pool. I got some of the benefits of a good ol' video game zone out simply through transference, a contact calm.

Videogame gaming ... the only kind I got in these last few days, with friends and family all joyfully about. There were quite a few kids around and I set them up in my office, all the wonders of modern videogaming theirs for the playing. This was my first time actually using videogames "as a babysitter," and I've got to say ... videogames are an awesome babysitter. The children more or less magically disappeared.

Of course, the guilt of this set in right away. I'm really starting to show my old age; I get sentimental and conservative. Sitting out on the deck, sprawling contentedly, sipping on cold beer left over from the reception, it hit me: it's a beautiful, perfect, sunny summer day, there are in my house four young boys in what ought to be the

prime of their rambunctiousness ... and I cannot hear them. My trees are unclimbed; my band-aids box uncalled for. I felt horrible, like I'd drugged those poor kids—a turn-of-the-century housewife dosing her cranky baby with "soothing syrup" so she could enjoy a toddy in peace.

I got over my guilt pretty quick, when I considered that when I was their age I had the exact same interests and impulses ... and didn't have games nearly as cool. I mean, I'd shun the sun for a few minutes' time with one of those crummy old Mattel LED football games, a Simon with its batteries run down so it emitted a forlorn mooing, or a Colecovision with nothing but girl-baby cartridges like *Smurfs* and *Cabbage Patch Kids*. Who am I to cluck my tongue about boys wanting to camp in with a videogame, especially when that videogame is *Oblivion*, which is basically like being outside, anyway?

THEN THERE WAS the feel-good moment. One of the guys approached me with that sheepish/serious demeanour boys can affect that's actually super creepy. "Darren," he says, "What's that little black TV under your desk?"

Well! "Oh, dude ... that's a Vectrex! It's a videogame system from 1982!"

Eyes get big; 1982 is stone axes and cave-painting by firelight to someone born with an email address. "Would you like to give it a try?"

You know the old eye-rolling joke parents make about how you spend 200



bucks on some elaborate toy, only to have the kids more interested in playing with the box it came in? This was something like that. You can guess how gratifying it must have been for an old nerd like me to look into the games room and see the 360 sitting idle while the kids jostled for turns on the pinnacle of '80s black-and-white vector-graphics technology. The pew-pew-pew of *Minestorm* filled the house

with old-school love.

And you know what? The boys did get a bit of tree-climbing in, after all. Turns out that from about six feet up the maple in my front yard you get a perfect view in through my office window to the television. These kids are of the multitask generation: climb a tree, get some fresh air and exercise ... and never miss it when your buddy dies and it's your turn. ▼

TOP 10 RINGTONES

- 1) I Kissed A Girl
Katy Perry
- 2) Dangerous feat. Akon
Kardinal Offishall
- 3) Just Dance feat. Corby O'Denis
Lady GaGa
- 4) Shake It
Metro Station
- 5) A Milli
Lil Wayne
- 6) Take A Bow
Rihanna
- 7) When I Grow Up
The Pussycat Dolls
- 8) Forever
Chris Brown
- 9) Lollipop
Lil Wayne
- 10) Back In Black
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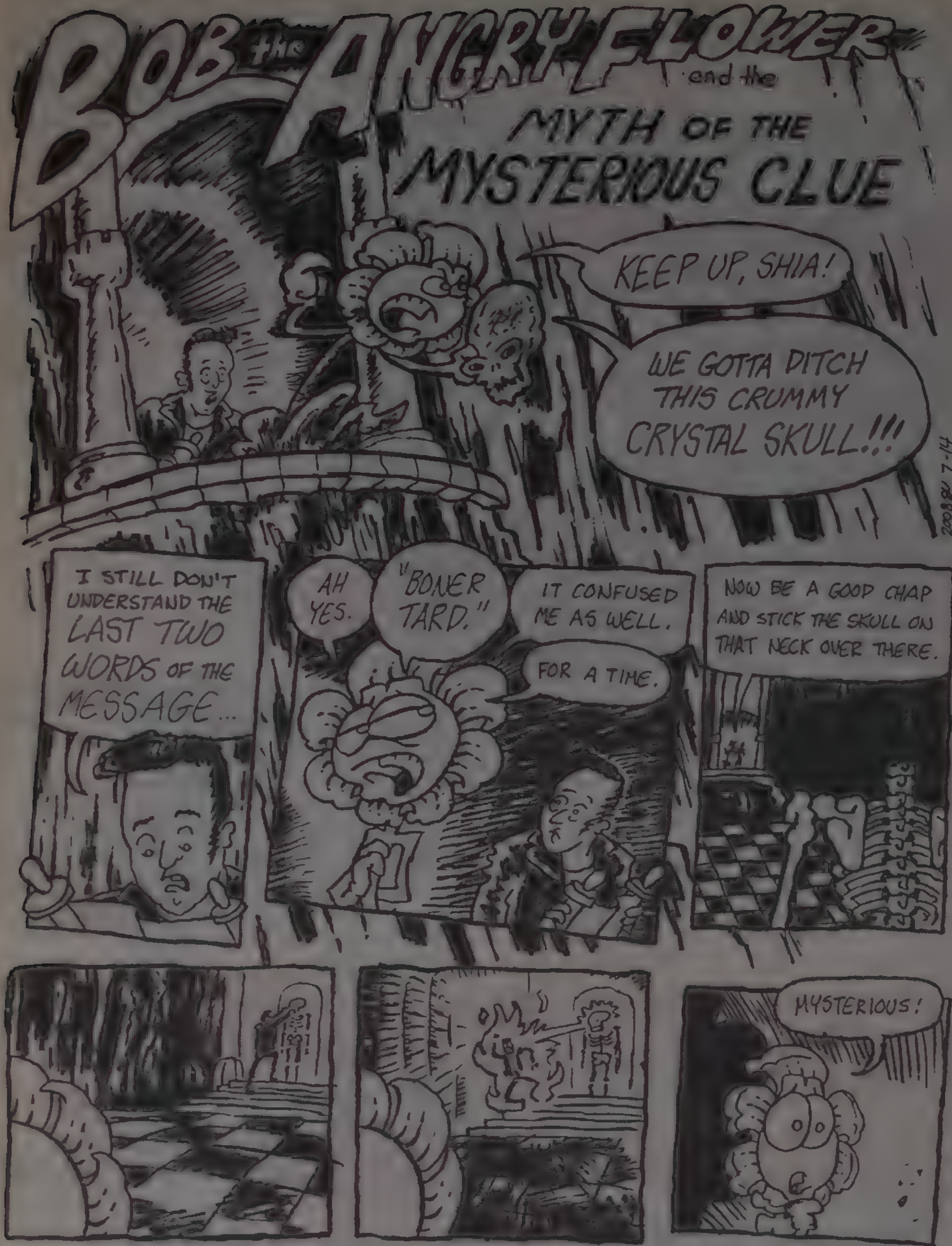
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SERVICES

CONTINUED FROM PAGE 8

the exit. With both entry and exit rules liberalized, there was no way for governments—except for Malaysia, which defied the IMF and imposed capital controls—to stop the stampede, and the \$100 billion that fled the region in a few short weeks in the summer of 1997 brought economic growth to a screeching halt from Korea all the way down to Indonesia.

After the Asian financial crisis, the Argentine financial collapse and the dot.com crash of 2000-2002, all of which were caused by speculative bubbles that developed because of a lack of financial regulation, one would have thought that developed country authorities would put the emphasis on seriously regulating the activities of global financial actors.

Global finance, however, resisted any move toward effective regulation. Calls for controls on proliferating financial instruments such as derivatives went nowhere. Assessment and regulation of derivatives were to be left to market players who supposedly had access to sophisticated quantitative "risk assessment" models.

Having been burned by the consequences of financial deregulation, many developing country governments were not surprised when "self-regulation" led to the massive housing bubble whose bursting has brought the global financial system to the edge of collapse.

One of the stock scenarios of the old western movies was that of a train pick-

ing up speed toward a collision with another train as the lifeless hand of the engineer, already shot dead by outlaws, remained pressed on the accelerator. Current developments in global finance are reminiscent of this scene.

A global consensus is forming around strongly re-regulating the financial sector. But in disregard of this emerging consensus and the financial chaos around them, developed country negotiators at the WTO, much like the dead hand of the engineer, continue to press developing countries for a services agreement that would drastically liberalize their financial sectors.

Developing countries should steer clear of the train wreck that will certainly ensue from the US and EU's determination to pursue global financial liberalization at any cost. They must not agree to a services deal that would compromise their ability to effectively regulate financial and other services.

Just as they must say no to agricultural and industrial tariff agreements loaded down with inequitable conditions, they must also not be party to a services agreement that would have no other effect but to continually drag them into the terrifying maelstroms of unregulated global finance. ▽

Walden Bello is a professor of sociology at the University of the Philippines and senior analyst at Focus on the Global South, a research institute at Chulalongkorn University in Bangkok. This column first appeared in Foreign Policy in Focus, where he is a regular columnist

FREE TRADE

CONTINUED FROM PAGE 8

as a clear progression of this "plurilateral" approach, which is designed to speed up the negotiations and to encourage countries to privatize and liberalize as quickly as possible. The bad news about plurilaterals is that the rules will be written by the most aggressive nations, who can then "gang up" on a targeted country. Via Campesina, an international movement of small agricultural producers, has rightly argued that "40 hand-selected trade ministers invited to Geneva do not

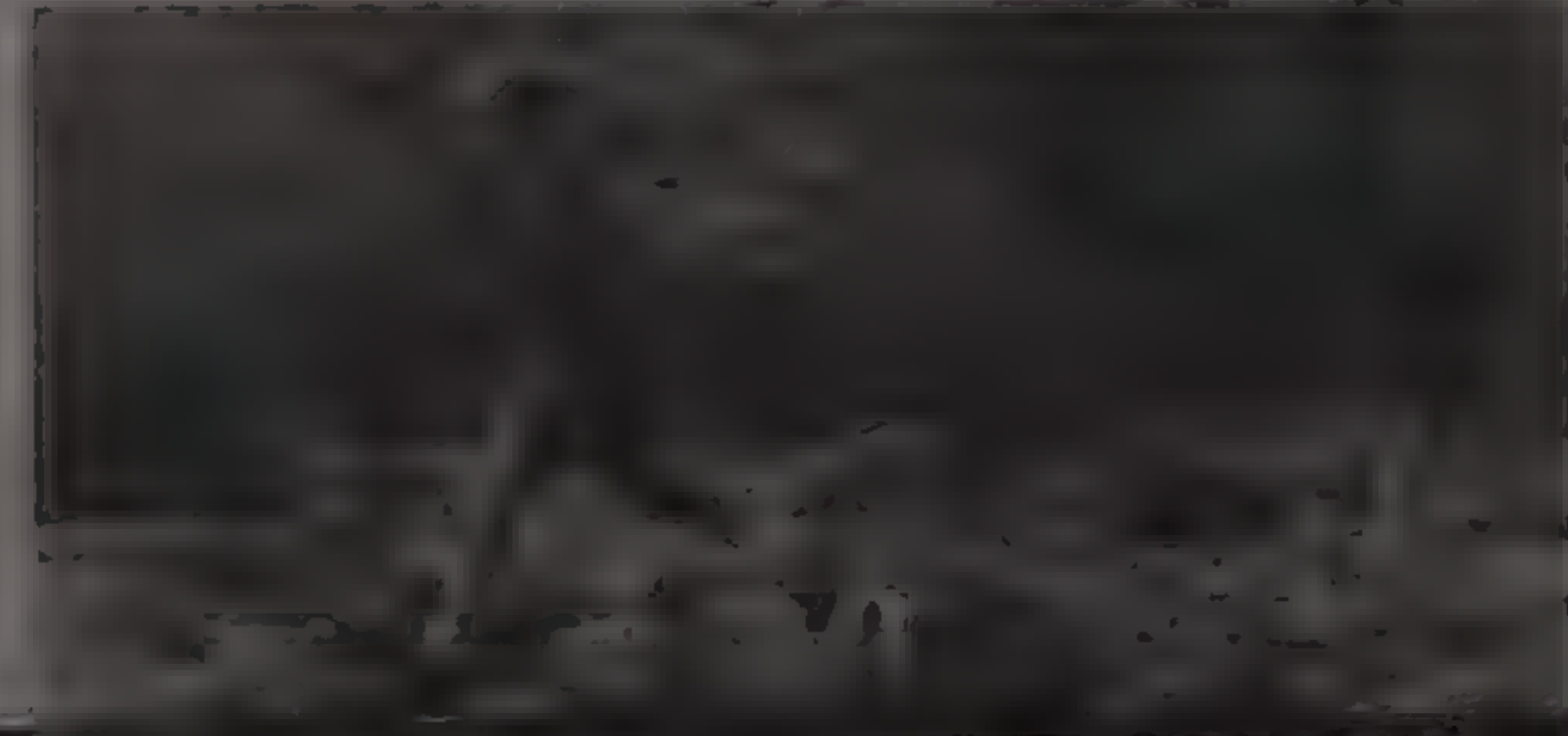
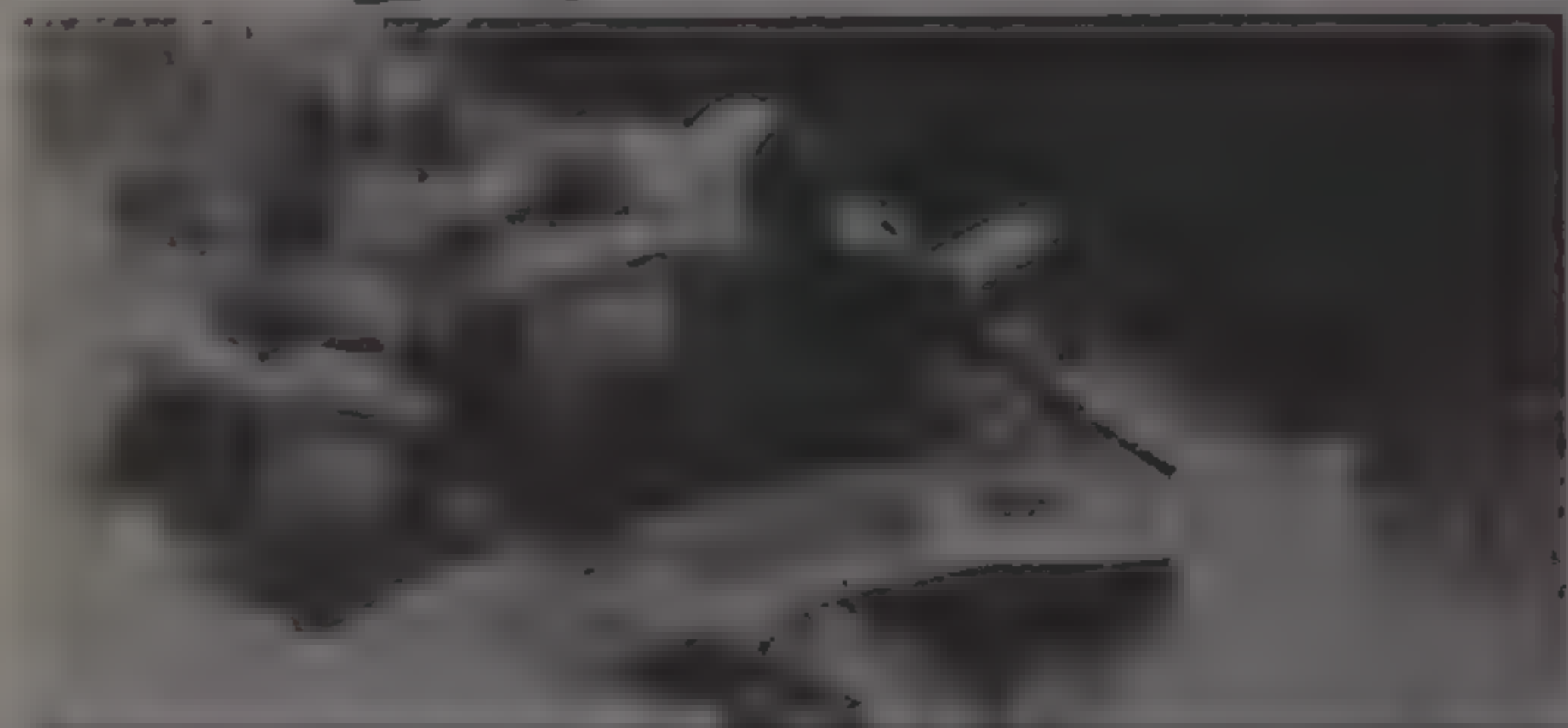
have any mandate to decide on the future of millions of people."

Free trade agreements give too much power to corporations, and not enough power to citizens. Some things—like water, education, culture and public services—should be considered part of the "global commons," and excluded from a trade system based on profit. That idea may be a nightmare for Pascal Lamy, George Bush and Stephen Harper, but for the rest of the world it would be a dream come true. ▽

Dylan Penner is the media officer for the Council of Canadians.

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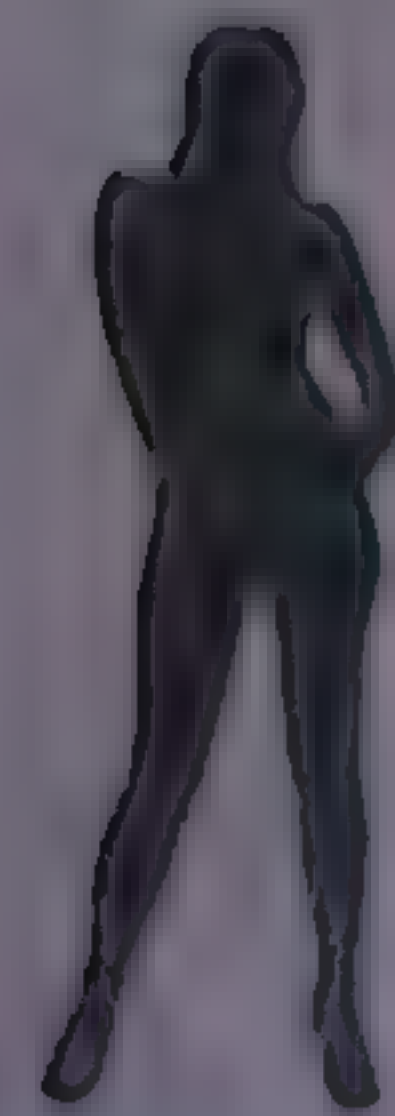
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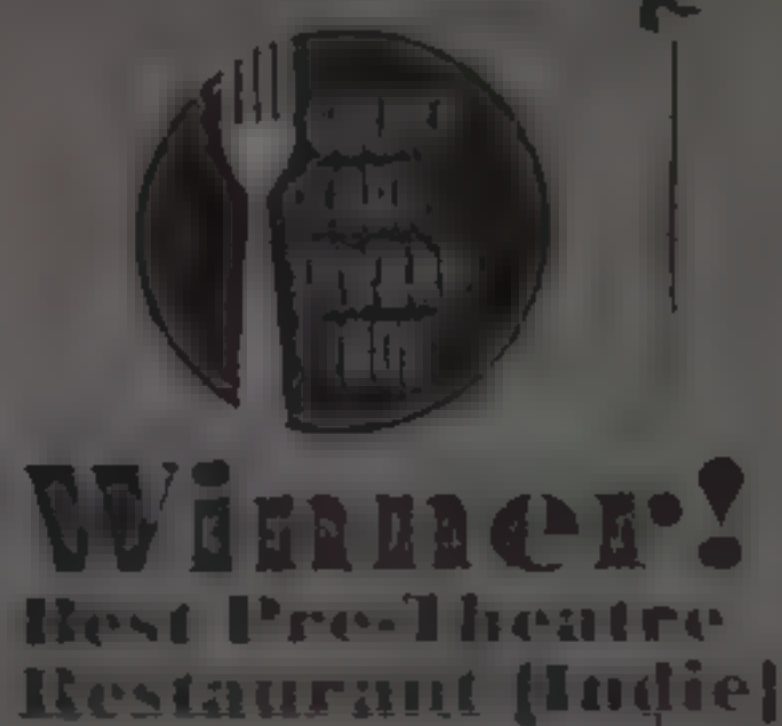
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Not quite to Taste

Annual food fest serves up a mixed bag

BRYAN SAUNDERS / bryansaunders@vueweekly.com

It seems to me that A Taste of Edmonton must have been eating its vegetables for the past couple of years: my has it grown! This year, the festival features a whopping 38 restaurants and 23 new menu items. There's also A Taste of Wine, A Taste of Beer and even some live music on the Taste Stage.

For the most part, the festival looks like it's gotten over its growing pains. Finding a place to sit down and eat is an easy feat this time around because there are picnic tables aplenty. And while crowds at the annual festival appear to be at an all-time high, the line-ups—which have been notoriously long in past years—are quite short this time around, even during the busiest of times. The longest one line-up I encountered was only three people long and had me on my way, food in hand, in a little less than a minute.

The festival's organizers and the participating restaurants have also done a great job this year making sure that the festival's menu is able to accommodate people with all sorts of dietary restrictions, including those on vegetarian or celiac diets. That's great news, because I happened to be visiting the festival with a vegetarian friend—which brings us to our first item.

The vegetable tempura from Korean Village (four tickets; all tickets are \$1 each) was crunchy and perfectly moist. Unlike the enormous slices of tempura I normally eat, these tiny



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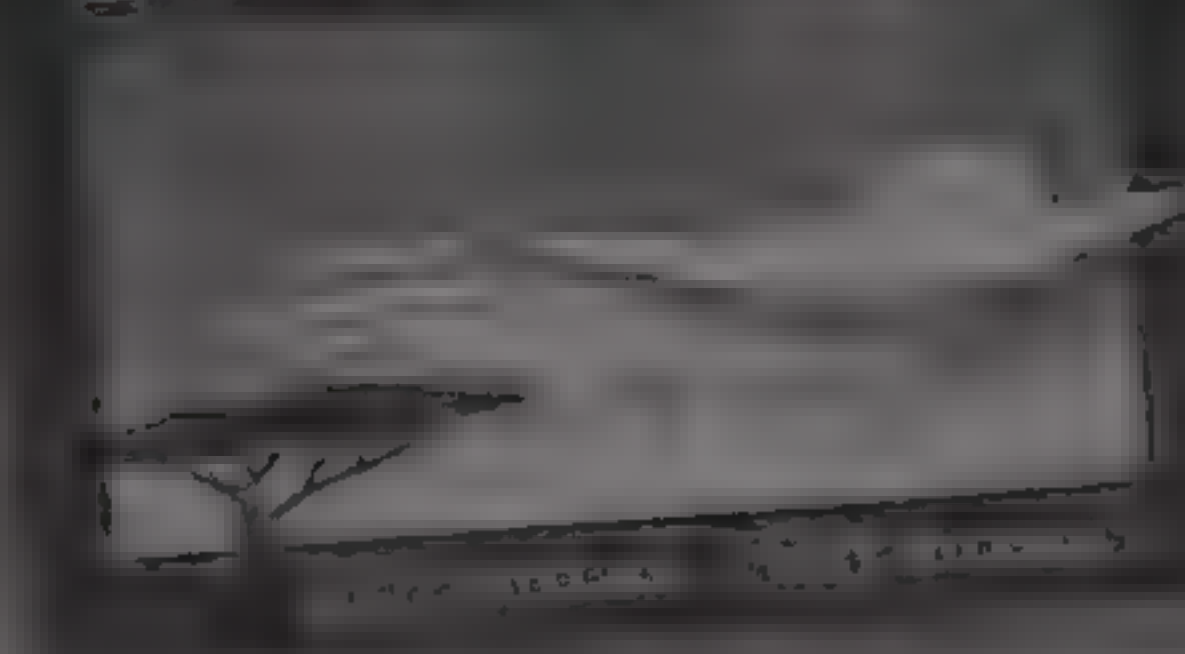
tempura took on a distinctly french fry-like appearance, though—unlike French fries—they were not greasy at all. The sweet bits of yam tempura were the best, but everything held up quite well.

The excellent selections kept coming as my vegetarian friend chose to

pick up a bowl of the wild mushroom bisque from the Fairmont Hotel MacDonald (four tickets). The timing of his decision was perfect: as he walked up to their booth they informed him that the last bowl of the day was his.

However, although it was the last bowl, this was by no means a wretched bottom-of-the-pot soup! The bisque was rich, creamy and flavourful, and so hearty that one could eat it with a fork (and I did). It was quickly evident why they had run out of the bisque not even halfway through the day.

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WHILE THAT BIT of French cuisine was delicious, a dish from the decidedly French restaurant, the Creperie, was quick to show us the dark side of the French. The beef tenderloin Sernberg on a French baguette (five tickets) was an awful mess of tattered meat alongside a pitiful slice of baguette. The tenderloin was a pungent slab of garlic-infused meat and the baguette it came on was plain in every possible way. Ruefully, I chided myself for not grabbing a chocolate crepe from this restaurant's booth instead.

After this two-sided excursion in French cuisine, on we went to the Latin Americas. A pupusa from El Rancho Spanish Restaurant (four tickets) was first up, and it was everything a pupusa should be. The subtle hints of citrus on the lettuce and tomatoes evoked memories of a salad my abuelita in Mexico often makes. The meat nestled inside the corn flour tortilla was grilled to perfection. The only thing separating this pupusa from one in El Salvador was its lack of a piquant Spanish salsa.

The next stop on our tour of the Latin Americas came in the form of a cheese empanada from Roma Bistro (three tickets). Glutinous and tasteless (save for a very mild kick from the cheese), the empanada failed to stimulate my tastebuds in any noticeable way. All in all, the empanada would not have been a bad choice for a

quick and filling snack, but it was far from being a culinary delight.

Undeterred, we headed back for dessert. The cappuccino chocolate shooter cups from the Sutton Place Hotel (one ticket) were the cheapest item on the festival's entire menu, and one of the most visually appealing as well. Other than that though, they weren't very remarkable, nothing more than a cheap-tasting coffee mousse inside a bitter chocolate cup.

Tired of these shenanigans, we decided a brief visit to a Taste of Wine was in order. The wine tent was noticeably emptier than the streets outside, but the atmosphere was happily calmer. The people behind the wine table were warm and helpful and handed us generous servings of the Silver Leaf Shiraz (4 tickets) and the Silver Leaf Chardonnay (4 tickets).

The peppery shiraz had noticeably little tannin, and thus scored points with me for not being overly dry. The somewhat sweet chardonnay, meanwhile, opened up to exhibit a wide variety of fruity flavours ranging from peaches to pears.

SEVERAL TICKETS still in hand, we quickly finished our glasses and wandered back outside to pick up a triple layer chocolate explosion from the Firestone booth (three tickets). Disappointingly, the strawberry on top was bruised, the whipped cream was all over the place, and chocolate cake

tasted like it had come out of a Betty Crocker box.

Determined to end the night on a good note, we then traipsed over to Chef's Grill and Bar to try the Sno Cone with Fruit & Cream (three tickets). While the contents of the bowl I was cheerfully handed looked nothing like the Sno Cone I had been expecting, the fresh, icy pieces of mango topped with sweet sauces and cream were enough to win me over and to declare the excursion a victory.

All that said, while A Taste of Edmonton appears to have blossomed into an energetic and popular festival, it still has a little ways to grow. Several booths ran out of menu items well before the end of the day, and foot-traffic congestion was still a problem in many areas. The live music was a nice touch, but I've no doubt the lineup of musicians could be improved.

Furthermore, at the end of our banquet, I was disturbed to realize just how many disposable plates, cups, cutlery and napkins we'd gone through. The amount of garbage generated by the festival strikes me as unnecessarily wasteful, so I sincerely hope that next year the organizers make the switch to reusable plates, like they do at the Edmonton Folk Fest. Until that environmentally friendly day comes, A Taste of Edmonton will always strike me as bittersweet. ▼

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Head above water

Bottled water is big business, but can we even tell the difference?

CHRISTOPHER THRALL / christopher@vancouverweekly.com

Occasionally, a contaminated water supply somewhere in Canada will receive phenomenal media attention. Combine this manufactured panic with massive advertising budgets from multinational corporations and, chances are, you're carrying a bottle of water.

Stylish bottles of basic H₂O have graced everything from red carpets to rodeos. Retail shelves groan under the weight of water, with sources ranging from Fijian springs to Rocky Mountain glaciers or municipal taps. The same forces are at work in kitchens, lunchrooms and waiting rooms: the largest part of Culligan's business is supplying those 18 litre water bottles to businesses and residences. The liquid is treated, purified, deionized or fluoridated, then sealed up in plastic and shipped to you for hundreds of times the price of city water. Carbon footprint aside, what are you paying for? What are you drinking?

According to Lorne Spreen, Culligan's Edmonton branch manager, the difference is on the label. "Spring water" actually has to come from a natural-source spring. Mineral water also has to come from a protected underground source. These sources are regularly tested, but vulnerable to water table contamination.

"Culligan's spring water comes from the Kootenay Plains west of Nordegg," he says. "It's a pristine recreation area without oil or gas exploration and the water is piped down from the source to waiting tanker trucks."

However, most of the water for sale comes from the municipal water sup-

H₂O | WATER

ply. "The water is treated, softened and filtered through thousands of dollars' worth of equipment," Spreen explains. Culligan has decades of experience in water purification equipment. One of the most common treatments is reverse osmosis, a form of microfiltration that promises to eliminate up to 99 per cent of chlorine, organic chemicals and dissolved



Act. Plants should be inspected by the Canadian Food Inspection Agency (CFIA), but selling bottled water requires no license. "A lot of small ma and pa shops sell water," says Spreen, "and CFIA only responds to complaints."

As a Canadian Bottled Water Association member, Spreen's Culligan plant receives an unannounced annual inspection of their equipment lab results and processes. They regularly send water and bottles samples or swabs to be tested for contamination. Spreen believes that the CFIA tests are less stringent. Those ma and pa shops could simply be selling city water. However, as long as the bottling process is clean, how bad could that be?

EPCOR'S TWO water treatment plants have a daily capacity of 530 million litres, and supply Edmonton and area with over 230 litres of water per person per day. The City of Edmonton scores 99.8 out of 100 for water quality. Furthermore Health Canada declares on their web site that, "Some people think that bottled water is safer than municipal tap water, but there is no evidence to support this. ... Consumers should be aware that bottled water is as safe to consume as tap water from a microbiological quality and chemical safety standpoint."

Even so, the trend is to embrace largely unregulated corporate products over the municipal supply.

Bottled water is big business. According to Agriculture and Agri-

FOODS ON THE PAGE

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2005 CONCHA Y TORO
DON MELCHOR
\$72

Last year, I reviewed the 2004 vintage of Don Melchor. Though I very much enjoyed it, I found its flavours and qualities dipped compared to the 2003. More upsetting to me was that they increased the price rather substantially.

The 2005 has just recently hit the shelves of a select few liquor stores in the Edmonton area at just slightly and very reasonably raised prices. Of more importance, though, is the actual quality of the wine.

When I first opened this thick, strawberry-red wine, I found it had a complex nose, rich in tannins. It has great notes of cherry with hints of plum and chocolate.

The nose envelops the senses without being off-putting.

When I first sipped the wine, I found the tannins to be a little much, but I planned for this and put about two glasses worth into a decanter. I left it for about an hour and a half and returned to a wine with much more subtle tannins that added to the roundness and attractiveness of the wine. Supported by the tannins, this wine has great structure that holds its body and flavours through the entire evolution of the taste. It dissipates toward the end, leaving just a hint of sugar and flavour in your memory, enough to make you want to reach for more.

With just a hint of Cabernet Franc to darken the colour and the taste, this wine spent 15 months in French Oak after a fabulous growing season. With California Cabs and Bordeaux of similar quality fetching \$200 per bottle, this is a steal; I bought 18 bottles already, and am actively on the lookout for more. You should keep your eyes peeled, too. ▼

WATER

CONTINUED FROM PREVIOUS PAGE

Food Canada, annual per capita consumption more than doubled to 66 litres from 1998 to 2006, and that didn't even land us in the top 15 bottled-water-drinking nations. Bottled water makes up just over nine per cent of the commercial beverage market, which is nearly on par with beer.

These ubiquitous bottles have become both fashion statements and environmental comments: Bling H2O, which advertises itself as "More than a pretty taste," sells for US\$60 per smoked glass bottle (each of which is hand-decorated with Swarovski crystals) and Edmonton's own Earth Water applies its profits towards water projects in developing nations around the world. Like the watch, car or shoes, popular culture claims that the bottle of water carried speaks volumes about a person.

WITH SO MUCH invested in the bottled water industry, can consumers tell the difference?

I went downtown during the Capital Ex parade to find out. I filled five gallon containers with water from three different sources and only allowed people who were actually carrying water bottles to try the taste test.

Most samplers could immediately pick out the mineral water, though they tended to dislike the flavour. More than half of them could not tell the difference between tap water and spring water. At times, the exchanges got heated: I had the impression I was challenging a matter of faith. One taster even insisted he watch me prepare his taste test, one from a bottle and another from the tap, before he tried them and again failed to identify the bottled water—his own brand!

The tasters bought their water individually from convenience stores, or from grocery stores in larger quantities. When I asked, while most people admitted to buying water for the

portable convenience, more than two-thirds refill them from the tap.

Grocery sales of bottled water approached \$437 million in 2006, and though exports have been dropping due to a stronger dollar since the record high of \$284 million in 2002, the market for Canada's bottled water still exists around the world.

According to everyone from environmentalists to the US State Department, water will be the most sought-after natural resource over the next 100 years. Our abundance of natural sources and business-friendly environment make Canada a very attractive place to set up shop. Should we be looking at longer-term solutions to defend and preserve our fresh water?

The debate around defending Canada's drinking water from being sold wholesale to the United States is still under fire. However, we seem to be ready to do so 500 ml at a time. ▼

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The Devil you know

In honour of our 666 issue, Vue opens the gates of hell and takes a good long look at Satan

DAVID HENRY / www.vueweekly.com

Lucifer. Beelzebub. The Dark Lord. **Satan.** Whatever you want to call him, the Devil has been a powerful force in the Western world since Christianity's inception. The tempter of souls, he's been a useful figure, whether it's inspiring the fear of God or just pissing off your elders. And though he may not be the prime evil any more, he still has a special place in the collective conscious.

The Devil we know is most decidedly a Christian creation, but it does have roots in two important religions that grew on the same Middle Eastern soil Christianity sprung from: Zoroastrianism and Judaism.

Zoroastrianism was—or, more properly, is, since the sect still has a few hundred thousand followers, chiefly in Iran and India—a Persian religion founded by Zoroaster (sometimes called Zarathustra) that's important for two particular reasons: it was among the first monotheistic religions in the world, attributing all of creation to Ahura Mazda, and it also introduced the idea of dualism, an eternal battle between good and evil, the latter represented by Angra Mainyu (aka Ahriman), who opposed Ahura Mazda on almost every front.

Unsurprisingly, this dualism is believed to have come from the fact that the Zoroastrians were in constant conflict with another group who didn't quite share their values

"Actually, we think the whole thing was about cows," explains Professor Wayne Litke, who teaches courses on both early Christian writings and witchcraft and the occult at the U of A. "The Zoroastrians were cow herders, and treated them very well, but the other people apparently sacrificed them to their gods. So they basically polarized the world into two types of people: those who liked cows, and those who sacrificed them to evil gods. For them, life was conflict, so they made it cosmic, which is actually quite typical of religions, to take a local event and make it a cosmic issue."

THROUGH THE IDEA existed for some time—Zoroastrianism is believed to have been founded sometime between 1500 and 1000 BC—it really didn't hold much currency in the Jewish tradition until much closer to the time of Christ. The only explicit mention of Satan in the canonical Jewish texts—that is, the Tanakh, or Old Testament—is in the Book of Job, but there he acts only as an accuser or

adversary (the literal translation of Satan); he is essentially a tempter of humanity, serving underneath God.

666 A BRIEF HISTORY OF SATAN

The idea of Satan as a malevolent being in direct opposition to God didn't become more prevalent until the Jewish community started experiencing internal divisions. As Elaine Pagels, Harrington Spear Paine Professor of Religion at Princeton and author

following; what's the option? The alternative is they're following evil, and that the evil is close to God in some way."

From there, it's a small jump to Christianity. In the Apocraphyl texts—books written by supposed prophets that were not included in the Jewish canon—written largely by apocalyptic Jewish cults, Satan plays an important role, and it's believed that it's from there that Christianity picked up many of its central ideas—it was, after all, essentially a Jewish

As Pagels explains, the idea was particularly attractive to Christians because Jesus was something of a failure as a messianic figure, a spiritual leader who was nevertheless tried and executed as a criminal, his followers condemned as heretics.

"He was a failure, a prophet rejected by his people, and his followers had to explain that somehow," says Pagels. "So the explanation was, the reason he failed was that the evil powers were arranged against him, but in the end, God will triumph. Conflict was built into it

through the long stretches when it was by far the dominant force in Western life.

"Christianity did get political power, but they never really felt like they weren't in conflict," Litke explains. "Every little opposition all through history got magnified and considered to be an attack on Christianity. Things like the Crusades, but actually the witch trails are a really good example they assumed that some evil Satanic group was trying to destroy Christianity and reacted accordingly."

SINCE HIS EARLY Christian and medieval heyday, though, Satan's power as a purely evil figure has waned. Since the Enlightenment and the rise of science and reason, many mainstream Christian sects have started interpreting the Bible in a more figurative sense: Satan is a metaphor for that which would tempt or corrupt us, not an actual, physical being. Even in the US, one of the more conservative Christian countries of the world, only about a third of people believe in Satan, with those largely confined to evangelical or born-again denominations

But the dark lord is still very much with us. As Christopher Partridge, chair of Lancaster University's Religious Studies department and co-director of the Centre for the Study of Religion and Popular Culture explains, though fear of the Devil has waned, he still remains a powerfully attractive figure

"When people genuinely believed, even the very mention of them brought up an existential fear that just isn't in them today, even in fairly conservative Christian communities," he says. "Now the devil is simply a being who's cheeky and naughty rather than explicitly evil and opposed to the things of God. He is still a figure of some danger, though, so he remains attractive."

Though popular co-option of Satan has a long history since the Enlightenment—18th century England had numerous "Hellfire Clubs," which were essentially social clubs for slightly more lasciviously minded gentlemen—the 20th century was a particularly fertile time for interest in Satan. Beginning at the turn of the century with "the Beast" Aleister Crowley, who wasn't strictly a Satanist, but did stoke fires of interest in the occult and provided a template for many self-described Satanists to this day, it fed through to its arguable zenith in the late '60s



from the very beginning."

It's that conflict that maintained Satan's stature in Christianity through much of its early history, right on up to the middle ages. Though at first it was directed chiefly at the myriad groups that were actively working against them—at first the rabbis of Judaism, and later the Romans—as Christianity gained power, it attributed the works of Satan to anything it perceived as a threat. And, as Litke explains, it has never taken much for Christianity to feel threatened, even

apocalyptic sect at its beginnings.

"This dualism was very popular at the time: Christianity was surrounded by similar apocalyptic movements, and it picked up on a lot of the ideas," argues Litke. "Later, it fit right in and just reinforced the whole worldview. The main teachers of Christianity—Jesus not so much, but Paul a lot—very much stressed this idea of warfare between the forces of good and the forces of evil."

of *The Origin of Satan*, explains, Satan grew important to these groups, not just because they were in conflict, but because they were in conflict with their own people.

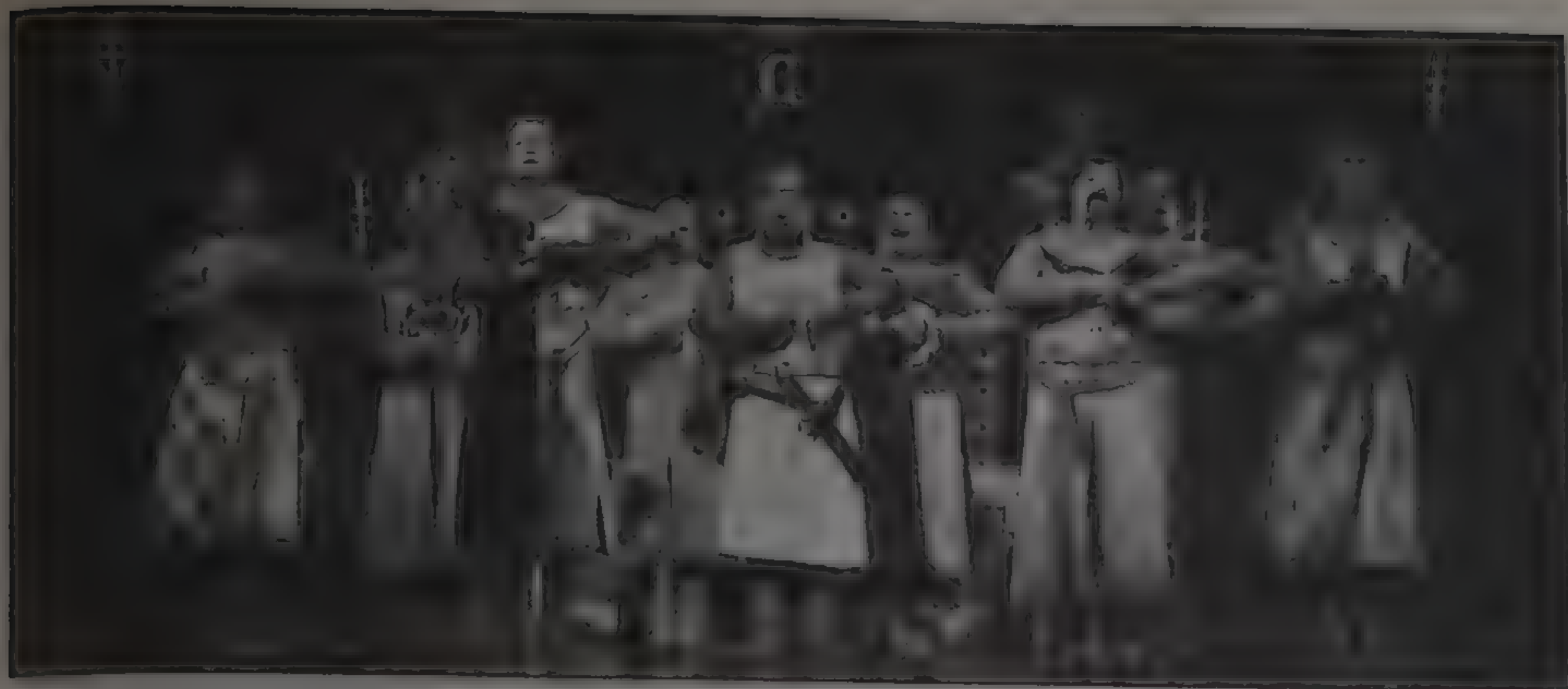
"Their view is that the nation of Israel is a holy nation: it's dedicated to God, chosen by God, all of that," says Pagels. "So they've got that as an identity, and when the group splits, and it seems to one side that the other isn't following God, who could they be

THE NUMBER OF THE BEAST

Though it's come to be associated with Satan in the popular mind, 666 is actually the number of the Beast from Revelations, the book of the Bible devoted to the end of the world. The Beast isn't actually Satan, but the antichrist

Scholarly scholars of Revelations is actually a reference to Roman emperor Nero, a notorious persecutor of Christians (Most famously, he is said to have blamed the 64 AD burning of Rome on a Christian sect, crucifying, burning or throwing to the dogs any one he could find.) They base this belief on a form of Hebrew numerology where in the number 666 corresponds to the letters for "Nero Caesar"

CONTINUES ON PAGE 23



Are you suggesting coconuts migrate?

Gary Beach gets into touring the Python revival *Spamalot*

PAUL BLINOV / blinov@vancouverweekly.com

Monty Python fans are a devoted, silly bunch: as a child, I once bore witness to an entire outdoor supply store breaking into ministry-approved silly walks and irrelevant cries of "A path! A path!" at an off-hand mention of a shrubbery. Though the troupe hasn't collectively done anything new in 25 years (chances of a complete reunion were forever extinguished with Graham Chapman's death in 1989), the zest of its fans have ensured that the British comedy troupe's legacy is far from becoming just a dead parrot in history's petting zoo of comedy.

The enduring devotion has impressed Gary Beach, who stars in the Broadway Across America production of *Spamalot*, currently touring North America.

"Of course, I'd seen the [Python] movies, and I thought they were fun, but some of the people come into the theatre saying the lines before we are," Beach says. "Some are even dressed in costumes. Some of the costumes are better than the ones we're wearing."

Python member Eric Idle "lovingly ripped off" *Spamalot* from one of the troupe's most revered movies, *Monty Python and the Quest for the Holy Grail*. It follows the bumbling, hilarious and highly irrelevant search for the titular grail, as commanded by God upon King Arthur (Beach) and his merry men, while paying tribute to countless other Python sketches, movies and moments.

Naturally, old Python fans have latched onto the musical, but *Spamalot*'s success has been embraced by more than just that cult/fanbase: the Broadway theatre community greeted *Spamalot* with almost as much mirth as the costumed fans Beach has seen attending the current shows.

RAVE REVIEWS REWARDED *Spamalot* quest with three Tony awards in 2005, including Best Musical, and earned the show its current tour-on-wheels trekking across North America. It's been a while since Beach was part of such a tour—"last time I toured in Alabama, George Wallace was governor," he jokes, and a quick Wikipedia search dates that to somewhere

PREVIEW

TUE, JUL 29 - SUN, AUG 3
SPAMALOT
DIRECTED BY MIKE NICHOLS
WRITTEN BY ERIC IDLE
STARRING GARY BEACH, ESTHER STILWELL,
BEN DAVIS, PATRICK HEUSINGER
JUBILEE AUDITORIUM, \$59 - \$79

between 1983 and 1987—and he's happy to see its successes extend past just the python crowd.

"I feel very lucky, this time in our history, that I get to be in something that brings as much joy as it does to so many people," he says. "It may be the most audience-friendly show I've ever been in; they just love it from the very second the curtain goes up. And I don't think it's just the Python fans; of course, they're a legion, but they couldn't make a show run for four years on Broadway. So the show doesn't really need a Python fan to get it. Although they come and love it, too. It's a show for everybody."

Beach is *Spamalot*'s fifth heir to the role of King Arthur, and given his incomparable musical comedy résumé, it's surprising he didn't find the role sooner: his personal trophy

case includes a Tony award for his performance in the Mel Brooks comedy *The Producers* (a role he reprised for the 2005 movie). He's also enjoyed his share of film and television limelight, with appearances as varied as *Queer as Folk* and *Saved by the Bell*. But even as a child, something about Broadway always made him look on the bright side of life, and he hopes audiences will do the same. If they don't, he'll be the first to know.

"Even as a kid, I wanted to be a performer, but I knew I wanted to be a live stage performer," Beach says. "Why I knew that, I don't know. I loved to go to movies, and I loved television just like kids do. But I never dreamed of them; I always dreamed of Broadway."

"Nothing compares to the stage; I know people say that all the time, but it's absolutely true. Not only the instant satisfaction of applause, [but] you immediately know how you're doing. You're expecting comedy, of course, [and] you get your grade immediately: you say your line, and if they laugh, hey, you get an A. If they don't, ohh ..." he groans. "Back to the drawing board." ▽

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LUCIOLE

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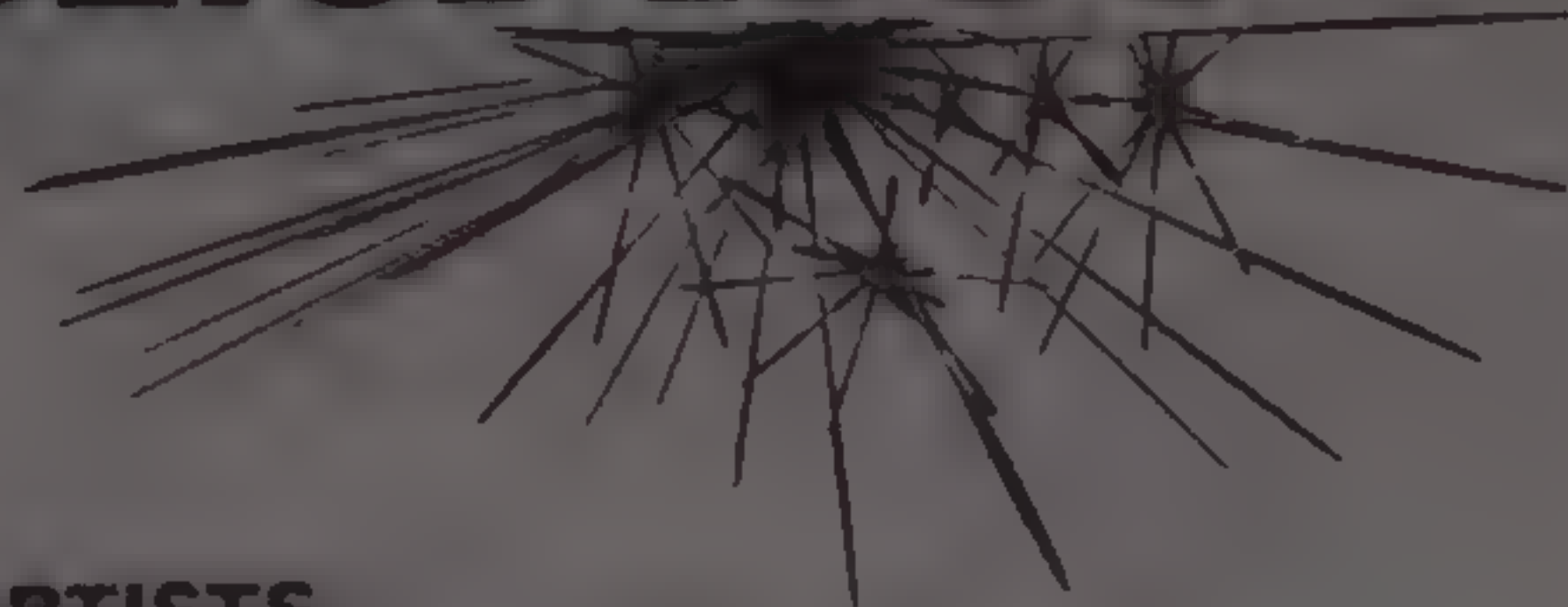
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CALL TO ARTISTS

ANIMAL SERVICES BUILDING

The Edmonton Arts Council, on behalf of the City of Edmonton, invites all Canadian and international artists to submit proposals for a public artwork at the Animal Services Building. The artwork proposal should reflect relevance to contemporary art practices. This open competition is held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C458B).

Budget: \$51,200 CAD (maximum, all inclusive)

Deadline for Submissions: 4:30 PM Friday, August 29, 2008

Installation: March 2010

CALL TO ARTISTS - SOUTH TRANSIT GARAGE

The Edmonton Arts Council, on behalf of the City of Edmonton, invites all Canadian and international artists to submit proposals for a public artwork at the South Transit Garage. The artwork proposal should reflect relevance to contemporary art practices. This open competition is held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C458B).

Budget: \$80,000 CAD (maximum, all inclusive)

Deadline for Submissions: 4:30 PM Friday, August 29, 2008

Installation: Fall 2009

CALL TO ARTISTS - CENTENNIAL WINDOW

The Edmonton Arts Council, on behalf of the City of Edmonton, invites artists to submit qualifications for the production of the Centennial Window, a stained glass window gift from the City of Edmonton to the Government of Alberta, to be located in the Alberta Legislature Public Gallery Chamber.

Budget: \$50,000 CAD (maximum, all inclusive)

Deadline for Submissions: 4:30 PM Friday, August 29, 2008

Installation: Spring 2009

An information package for the above competitions can be downloaded from our website:

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Who's your Leonard?

Vue uncovers the various positions
Leonard Cohen occupies in our hearts

MATTHEW HALLIDAY / matthew@vancouverweekly.com

Call him a dabbler, call him a dilettante, but Leonard Cohen's worn a lot of hats throughout his artistic career. Novelist, pop star, playwright, poet, painter, Buddhist monk. In honour of the **Leonard Cohen International Festival** this weekend, *Vue* asked some of the artists involved how they first fell for Cohen's work—and how they prefer their Cohen.

TODD BABIAK

NOVELIST/JOURNALIST

READING AT CONCERT GALA

SAT, JUL 26, WINSPEAR CENTRE

"The first time I really encountered Leonard Cohen was in the early '90s, on a rainy day, watching the NFB documentary, *Ladies and Gentlemen, Mr. Leonard Cohen*. That led me to the poetry, and then the novels, and then lastly the music. So I think I came at him backwards, though as soon as I heard the songs, I knew I'd heard them before. But the first reason I got into Leonard Cohen at all was the idea that writing, or the life of the mind, could get you laid. Being kind of a nerd growing up in Leduc, I thought unless you have a wicked pick-up truck or play hockey at a very high level, you're never going to have sex in your life. So seeing someone who's frail, and sickly looking, and who seemed old even when he was young, stooped over and hollow-chested, I loved that. It turned everything on its head.

"I remember one of the professors at the U of A saying that she'd met Leonard Cohen when he was young, in his 30s, and he said to her, 'I'm going to be a famous poet.' And at the time she thought, 'That's ridiculous.' But he did it."

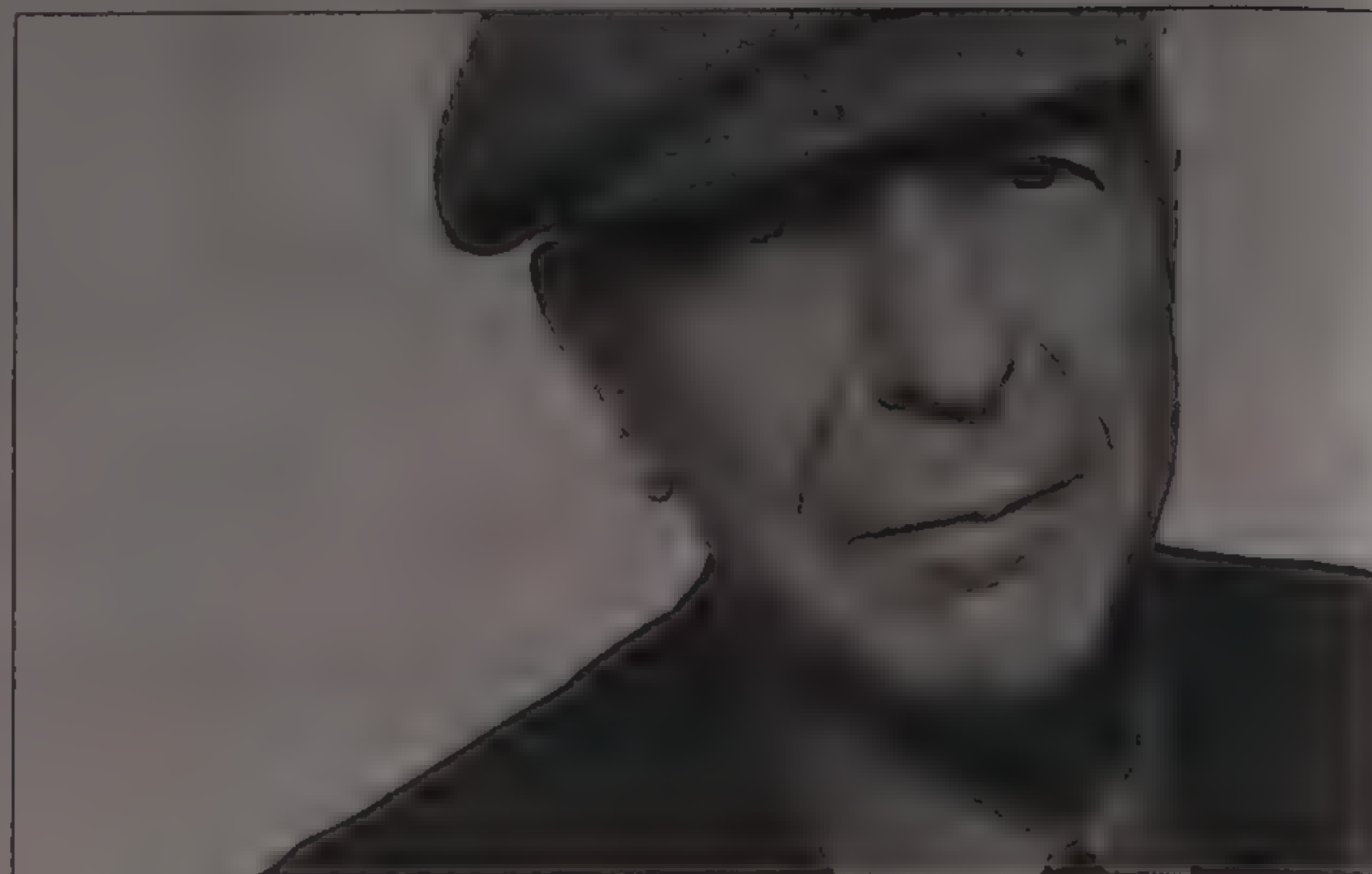
ANN VRIEND

SINGER/SONGWRITER

PERFORMING AT CONCERT GALA

FRI, JUL 25, WESTIN HOTEL

"I had a weird childhood in a way. We weren't allowed to watch TV, so music became increasingly important to me. My parents had a lot of old records, and from a very early age I learned how to operate the record player, and Leonard Cohen was always a staple. It's funny, as a kid, all the guts and angles and double entendres of his



COHEN

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FULL INFO AT LEONARDCOHENNIGHTS.ORG

poetry didn't really sink in like they did later, but still, I grew up thinking that was the normal way of writing songs. And I didn't even know he was a novelist or anything until much later, when I started thinking, 'Who is this guy that we've been listening to all this time?'

"As I get older, I find there's always another layer of meaning in his songs to uncover. They just keep getting better."

ANN SORRE

FESTIVAL ORGANIZER

"I moved to Canada in 1987 from the US, to take a job as Chair of Pathology at the U of A, and I think I was more prepared for the job than the country. I didn't know much about Canada, and I felt kind of uneasy here. That summer we took a car trip in the Okanagan, and I heard Leonard on *As It Happens*, him and his music, and people talking about him, and I was just fascinated. So my interest in him really corresponds to my moving here from the States 21 years ago, and trying to understand Canada better. Years later, I was at a [medical conference] in Scotland and it seemed like everybody in the country was talking about Robbie Burns Day, and I began thinking that there could be a similar

worldwide phenomenon of people celebrating Leonard Cohen's birthday

"As far as whether I'm most a fan of his music or his books, having met him over a few days in 2005, I must admit that we talked mostly about writing and words, so I guess I do regard him principally as a writer."

RODDY HART

SINGER/SONGWRITER

PERFORMING AT SONGWRITER IN THE ROUND

CONCERT AND CONCERT GALA

FRI, JUL 25, MASONIC HALL

SAT, JUL 26, WINSPEAR CENTRE

"My dad had a big record collection when I was a kid: Neil Young and Tom Waits and Dylan and Leonard Cohen and all that. I remember that I was always struck by the cover art of *Songs From a Room*, or maybe it was *Songs of Love and Hate*. Anyway, I was kind of struck by, 'Who on earth is this dour-looking guy?' and it was quite enticing and romantic. It made you want to open up that sleeve and listen to the record. I think I was just smitten from the first song.

"He's definitely somebody who's shown me the value of working on your lyrics. There's a story about him and Bob Dylan—he asked Dylan how long it took him to write 'Tangled Up in Blue,' and Dylan said, 'About 20 minutes,' and then asked Cohen how long it took to write 'Hallelujah.' And Cohen said, 'About 10 years.' And you can tell—there's such a craftsmanship there, and not a word out of place." ▽

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Home sweet show

Energy and diversity characterize
The Home Show at Nina Haggerty

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

It's easy to forget after years of looking for subtext, context and connections in pieces and shows that the foundation of all art-making is the sheer pleasure involved in making and sharing. That joy's the assumption behind every artist's practice, from self-taught maverick to highly trained academic, the first compelling reason to commit to a mark or shape and the feeling that keeps the tool moving long after the body's cranky and sore. It underlines everything in its wake with such certainty that it becomes a nearly invisible quality, suffusing a piece without eclipsing content or intent, like the way that when you're discussing film, you're invariably discussing light.

That pleasure from creation and communication is highlighted in *The Home Show*, becoming more striking than technical or compositional proficiency through its broad and simple mandate, with about 50 works by 28 artists—some from the Alberta Society of Artists and the rest from the Nina Haggerty, an art centre that largely serves adults with developmental disabilities—devoted to the idea of "home." The topic is an excellent one—universal in terms of understanding, but endlessly open to definition and redefinition, instructive whether expressed as concrete representation, malleable recollection, object, landscape, fantasy, mythic or more intangible metaphor, or even tangled narrative.

So the walls of the bright and roomy Stollery Gallery contain as many notions of home as there are participants, sometimes with more than one vision bursting from a single artist. There's a range of experience in the works, too; not necessarily in years

VIZ ARTS

UNTIL FRI, AUG 22

THE HOME SHOW

A GROUP SHOW BY 28 ALBERTA ARTISTS
THE STOLLERY GALLERY, NINA HAGGERTY CENTRE
NINAHAGGERTYART.CA

lived or spent creating, but rather in terms of what an expectation of home is and can be for people who may never live fully independent lives. In that, the show's almost radical, because with the Nina Haggerty artists, we're suddenly talking about "home" as it becomes entangled with ideas around dignity, autonomy, and self-direction, in a way most adults won't have to confront without the intervention of misfortune or advanced age. The best artwork goes beyond the aesthetic into borderlands of emotions and experience, and it's revealing to reverse the prevailing current and look at issues as defined by the artists with the least opportunities to be seen and heard.

OF COURSE, there's diversity not only between the Alberta Society of Artists' participants and the Nina Haggerty artists, but within both groups as well, and that guarantees a wide spectrum of approaches, mediums and interpretations. It does contribute to a bit of a bric-a-brac feel to the show, but what you lose in disunity is regained in multiplicity: the viewer is unlikely to love everything in a show this large, but it's hard to imagine anyone coming away without having connected to any of the pieces or artists.

The most fascinating and boldest work comes from the Nina Haggerty's artists. Louis O'Coffey's pieces are graphic, vivid and almost tribal, with thickly snaking lines and surreal forms



rolled out in jubilant hues across paper with tempera paint. They are simply gorgeous, striking from across the room and imbued with energy, depicting dwellings that have one foot in folktale and another in geographic reality.

A similar intensity animates the works created by Mark Traficante. These, too, are vibrantly coloured, done mostly in pencil, with thin jumbles and thrusts of line generating scenes that are part comic book panel, part tableau, compressed in space and time into one simultaneous moment. Traficante's translations of home include a familial dimension—his

aunt's wedding day is distilled into a gathering of relatives in his distinctive portraiture—and a spiritual one, seen in two interpretations of the Last Supper, with its attendees and host rendered the same wildly personal way. Equal footing is given to the physical, with his best piece, simply titled "Sex," depicting an intimate moment with unbridled delight in the most ordinary of daily circumstances. It would be challenging in its frankness if it weren't capturing an aspect of home so bluntly that we're all familiar with—that desire to find refuge and release with another human being

Pencil's also the tool for the

methodical artwork of James Doran, who builds and takes apart structures of the city with a highly graphic meticulousness, stacking repetitive shapes and fine lines that often resemble incomplete text into minimalist landscapes on brightly coloured construction paper. In suggesting a cacophony and impersonality to urban life, these have a great metaphorical resonance.

These are by no means the only treasures *The Home Show* offers, but the strength of their appeal lies in unique visions fuelled by joy in making, transforming each image into another kind of home, one where creation dwells. ▼

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FOR THE WEEK ENDING JULY 24, 2008

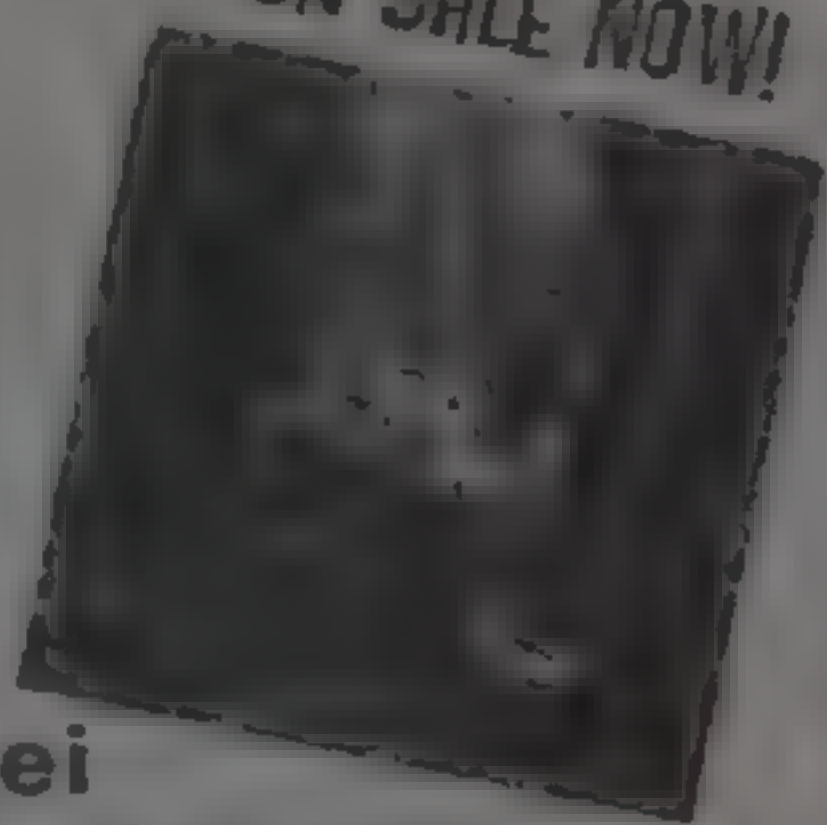
1. Elliott Brood - Mountain Meadows (six shooter)
2. Ry Cooder - I, Flathead (nonesuch)
3. Beck - Modern Guilt (universal)
4. Amos Garrett - Get 'Way Back (stony plain)
5. Alejandro Escovedo - Real Animal (back porch)
6. Ndidi Onukwulu - The Contradictor (jericho beach)
7. Ayla Brook - After The Morning After (saved by radio)
8. Sigur Ros - With A Buzz In Our Ears We Play Endlessly (xl)
9. Wolf Parade - At Mount Zoomer (sub pop)
10. Tim Hus - Bush Pilot Buckaroo (stony plain)
11. Martha Wainwright - I Know You're Married... (maple)
12. My Morning Jacket - Evil Urges (ato)
13. Emmylou Harris - All I Intended To Be (nonesuch)
14. The Black Keys - Attack & Release (nonesuch)
15. The Steeldrivers - S/T (rounder)
16. Steve Winwood - Nine Lives (Columbia)
17. Bon Iver - For Emma Forever Ago (jagaguwar)
18. Man Ray Gun - Misfortune Telling (man ray gun)
19. James Hunter - The Hard Way (go)
20. Daniel Lanois - Here Is What Is (red floor)
21. KD Lang - Watershed (nonesuch)
22. John Hiatt - Same Old Man (new west)
23. Watermelon Slim And The Workers - No Paid Holidays (northern blue)
24. Eliza Gilkynson - Beautiful World (red house)
25. Black Mountain - In The Future (scratch records)
26. Sonny Landreth - From The Reach (landfall)
27. Dr. John - The City That Care Forgot (429)
28. The Black Angels - Directions To See A Ghost (light in the attic)
29. Firewater - The Golden Hour (bloodshot)
30. Justin Townes Earle - The Good Life (bloodshot)

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Notes from the Underground

Steven Teeuwsen takes *Notebook* national

AMY FUNG / amy@vuwweekly.com

Featuring a stronger collective of artists with every passing issue, *Notebook Magazine*, now in its sixth issue, has certainly come a long way. Beginning as a side project for Steven Teeuwsen, who charged ahead a year and a half ago with camera in tow and magazine publishing at bay, *Notebook* is now printing more than 1500 copies per issue and beginning to distribute nationally through Magazines Canada.

What began as a project stemming from ex-pats in Taiwan, where Teeuwsen lived on and off for three years teaching english, *Notebook* has grown into a full-fledged arts collective, showcasing the activity of Edmonton's visual arts community.

Pushing itself as more of a presentation and collaboration of new works than an editorially driven publication, *Notebook* has hosted works and exchanges between their pages by the local likes of Andrea Lefebvre, Ashley Andel, Jenny Keith Hughes and Fish Griwkowsky. Although not all the artists stay, there is at least this full colour testament to their contributions to Edmonton's artistic community. With artists interviewing each other and ongoing collaborations unfolding between the issues and possibly online, Teeuwsen couldn't be happier about the direction of the magazine and its content.

"People are excited that it's a local project, that this work is getting done around the corner," he says. "A lot of people feel like Edmonton doesn't have it going on as far as arts and culture, but people keep coming back because it's inspiring to be part of a city to have this going on."

STRESSING THAT the magazine makes visual arts more accessible for those who don't get out as much, especially



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into galleries, the bright glossy pages serves as a celebrated record of lesser-seen Edmonton arts and culture.

As a full time endeavour by Teeuwsen as managing editor, art director, ad sales and the guy you see behind the table at every farmer's market and craft fair in the city, he remains extremely awed about the project and its process.

"I'm so happy to be doing this, and it is sometimes quite stressful, but I used to be quite stressed at a job I didn't care about. Now I'm doing exactly what I want to do and I'm setting up my own days and I'm so happy to be doing it full time," he says, but admits that he is still learning a lot about ad sales, layout and distribution. "I'm just hoping it keeps on growing. If I saw something like this coming in from Vancouver or Calgary, I would certainly pick it up. I have a fairly strong base in Edmonton and we'll just see how it does nationally." ▽

FACE THE NATION

ON NOW

NEW PORTRAITS OF THE PAST BY
CONTEMPORARY ABORIGINAL ARTISTS

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DANA CLAXTON
TERRANCE HOULE
MARIA HUPFIELD
KENT MONKMAN
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VUEWEEKLY

A year on the Prairie

ART PRAIRIE ARTSTERS

AMY FUNG
amy@vucweekly.com

This past week marks the one year anniversary of this column, and there's no better time to reevaluate what all has been said and done.

Sprouting from the infancy of Prairie Artsters online, I was invited to this print column in order to explore and share Edmonton's visual arts community beyond gallery exhibitions. Although neither editor David Berry nor I were quite sure what to expect every other week, I would surmise that through consistency and presence we have already surpassed any expectations either of us held.

From personal musings on art making, art writing, to studio visits in communities across Alberta, my underlying intent was to humanize the form, to open up discussion on why art could possibly matter and mean anything to anyone beyond individualistic intentions. I wanted to talk to artists about what they did and what it means to them formally and contextually. Most importantly, I wanted to document the pivotal and not-so-pivotal blips in the progression of any single artist and community. As Edmonton remains so ephemeral, so transient, with a constant flow of people coming in and leaving, I needed to find some common ground to tie it all together and to be able to look forward as well as look back.

This past year has been filled with reviews, interviews and studio visits, many of them beyond the Edmonton region, which opened up some much-needed contrast. As a mid-sized city with a limited but lively artistic presence, this city remains an anomaly of equal amounts action and perseverance. From the encounters within the city, I have befriended many individuals and antagonized some, and seen many

of them move on and a few return. I have been astounded as to how many brilliant artists currently live or have lived in this city, and how removed they are from the city itself in terms of participation. I feel many have stayed and looked elsewhere, working quietly and separate from local engagements.

LOOKING AROUND TODAY, it would appear that for the next group that stays, there is some intangible badge of honour in remaining and seemingly fighting for their claim to be here. There is a recognition that things here can be easily improved, and there is an entitlement to improve it. I do not know if Prairie Artsters was born of that sentiment, only that I see it beyond just the arts. Whether this idealism can be credited to the lightened burden of prairie isolation through travel and the internet, important contemporary artists are staying, if not coming, to do their work, and that is the first step to building a conscious city.

Coincidentally, as I began reading Gaston Bachelard's "The Poetics of Space" last week, "The Home Show" opened at the Nina Haggerty Centre. Focusing on the theme of home as expressed by the two seemingly disparate groups of the Alberta Society of Artists and the artists of the Nina Haggerty, the show united under a shared conveyance that "home" is a place of memories, comfort, safety, and daydreams. Bachelard contends that your home is your first corner of the world, and that every nook and cellar, step and corner, permeates an embodiment that equals our souls, if only we choose to pay more attention to it. Staying in this adopted hometown, at least for another year, I invite you to pay more attention with me. ♥

Amy Fung is the author of prairieartsters.com.

SATAN

CONTINUED FROM PAGE 18

and early '70s, with the founding of the Church of Satan by Anton LaVey and its prevalence in heavier rock and metal music.

Though virtually all mainstream fear of Satan disappeared, as Partridge explains, his value as a symbol of rebellion against the Judeo-Christian norms of western society proved potent.

"The symbol of the devil is a symbol of transgression. The idea of the devil and the idea of moral evil is something people can use to set themselves and their beliefs apart from mainstream society," explains Partridge. "And of course it's used to shock. At one point, it could have just been sexualized behaviour—think Elvis—but at a point that's not really transgressive anymore. Especially in the post-1960s, everything became a lot darker."

As with anything that initially shocked, though, even Satan's power seems to be waning. Association with the Devil has become as much an identifying trope as something truly transgressive, just another thing to

put on a t-shirt.

"I think Satan really already has lost any power to shock, at least as far as commercialism goes. In the '70s and '80s, this was really shocking, these were things you never expected to see. Now you see it, and it's just, 'Oh, here's another one,'" says Litke, who thinks that the use of Satan doesn't even entirely surprise more hardline Christian types anymore. "Even those that definitely believe would probably just say it's just more evidence of how the world is getting more evil. It's not shocking to them: the world is going to hell, and that's all there is to it."

Still, Partridge thinks that even if he's lost his power to shock Satan will retain some currency, if only because he's been a symbol of evil for so long.

"I have a difficulty believing it will lose all of its power, simply because of the way societies are and the way we're made up," he explains. "Whether people believe in a real form of personified evil or not, the devil is always the sign for that which stands over or against the prevailing morality. As long as society maintains some form norms and values, there will always be a place for the devil." ♥

VUEWEEKLY PRESENTS THE SEASON



AUGUST 7, 2008

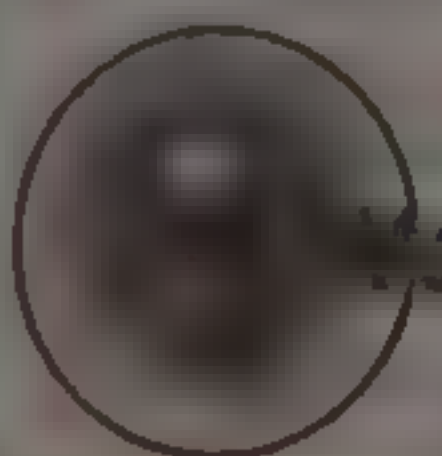
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No-cock rock

Dual documentaries examine tragedy and triumph for women rockers

BRYAN BIRTLES / bryan@vuweekly.com

‘Everybody was just blown away. The world caved in, and the walls came tumbling down. What the fuck happened?’

Those statements, made during the course of *The Gits* by 7 Year Bitch drummer and co-founder of women’s self-defense education centre Home Alive Valerie Agnew, sums up the mystery at the heart of this film succinctly: what the fuck happened?

On Jul 7 1993, Mia Zapata, lead singer of Seattle’s the Gits, was walking home from a bar when she was brutally beaten, raped and finally strangled. The film about her life and her band delves into the immense tragedy of her death, and the effect that the ripples of grief had on her family, close friends and fans. Members of the Gits themselves tell most of the story, while riot grrl luminaries such as 7 Year Bitch and Kathleen Hanna of Bikini Kill fill the rest out.

They’re telling the story of a band on the brink of making it big, of realizing a dream, of being rewarded for years of hard work. Having slogged it out in the Seattle music scene for years while being true outsiders—in the sense that the Gits were never truly punk, nor were they rock, nor did they fit in with the burgeoning grunge movement—the band was poised to

ROCK DOCS

SUN, JUL 27 - THU, JUL 31 (7 PM)
GIRLS ROCK!
DIRECTED BY ARNE JOHNSON, SHANE KING
METRO CINEMA

★★★

SUN, JUL 27 - THU, JUL 31 (9 PM)
THE GITS
DIRECTED BY KIMM HICKMAN
METRO CINEMA

★★★★

sign a big record deal, had already made a name for themselves in Europe after touring with TAD and Nirvana, and had the ability to connect with audiences in a singular way, thanks mostly to their fiery lead singer. All of that would be taken away.

The most enduring feeling of the entire film is the sweet-sadness that tinges the reminiscences of all those interviewed for the project. As seems typical for stories of those that die too young, anecdotes—even funny ones—are told with a misty-eyed delivery as there seems to be no way to separate the person from their tragic end.

The film—which started shooting prior to the 2004 conviction of Zapata’s killer, Jesus Mezquia, but wrapped afterwards—also works to cement Zapata’s role as a leader for the riot grrl movement. It was Zapata who taught



the members of 7 Year Bitch to play their instruments in the first place, and it was her encouragement that got them onstage. It is her role as a forceful woman within the punk rock scene that ties *The Gits* in so well with the movie it is being screened back to back with at Metro Cinema—*Girls Rock!*.

AT ROCK ‘N’ ROLL CAMP in Portland, OR, girls come from all over America to spend a week learning to play an instrument, put together a band, rehearse and finally perform in front of

a crowd of 700 people. Their teachers include the likes of Carrie Brownstein of Sleater-Kinney and Beth Ditto from the Gossip, and the real lesson they learn is not just how to rock out, but how to not be stifled from doing so.

The documentary follows a number of girls as they make their way through the challenges of the camp and learn about their own strengths and weaknesses. Amelia is a creative individual who writes experimental songs about her dog but has a tough time working with others; Lara is into death metal

but struggles to fit in; Palace is incredibly imaginative but becomes anxious about her appearance to the point that she is getting sick at school; Misty is a former meth addict and gang member trying to turn her life around. The film focuses much of its attention on the unspoken constraints placed on young women in North American society and the insecurity that comes along with the rules that apply to girls and not to boys. Learning new skills in a supportive environment, accomplishing a task and even self-defense classes are used to break the defeatist attitudes that some girls and young women have adopted by the time they are young adults.

The film has its share of inspiring moments, but it doesn’t provide much by way of an explanation as to how the constraints placed on women developed or why they can be fixed through rock ‘n’ roll. A lot of the blame is placed on the likes of Britney Spears and Christina Aguilera who according to the film, somehow halted the riot grrl movement in its tracks when, in reality, vacuous pop starlets existed before, during and after the breadth of the movement.

IT ALSO SUFFERS from a lack of follow-up. We hear at the end of the week-long camp that the girls feel transformed, but it is unclear how much of the camp’s message will stick with them when they return to the environments which made them feel like outcasts in the first place.

That being said, the ferocity of the girls’ performances and the feelings of DIY accomplishment that are readily apparent from their reactions makes this the type of movie that should prove inspiring to boys and girls alike. ▽

Winter of our discontent

FLICKS

DVDETECTIVE

JOSEF BRAUN & BRIAN GIBSON
dvddetective@vuweekly.com

JOSEF BRAUN / josef@vuweekly.com

The Wendigo is a wintry, ashen, emaciated, bloodthirsty and all-around nasty creature of Algonquin origin, a malevolent spirit said to possess human beings, especially those who practice cannibalism. Like so many mythical beasts derived from oral traditions, it cuts a figure that can be deeply terrifying when left to the imagination, and is especially potent when applied figuratively to dark stories about individuals who dare to step over the frontiers of taboo.

It’s kind of a shame, then that Larry Fessenden, the American character actor who’s conjured Wendigo in his previous directorial efforts, ultimately gives in to actually showing us a pretty cheesy-looking Wendigo in the final moments of his latest,

slickest movie *The Last Winter*, because this otherwise creepy, resonant and smart—if very didactic—chamber horror yam, set in a small oil drilling base in Alaska, deserves to fully capitalize on its subtlety. It also, in any event, deserves to be seen by a larger audience, which with any luck it might find now that it’s on DVD from IFC.

Following a congressional hearing that finally opens up Alaska’s Arctic National Wildlife Refuge to oil exploration, a certain corporation called North smacks their lips and is ready to get drilling—if only they could get their equipment in. Sadly, Hoffman (the always terrific James LeGros), the “greenie” geologist hired by North to flesh out their PR campaign, has turned out to be a wicked messenger, the message being that this global warming stuff is really happening and the melting permafrost makes it basically impossible to traverse the tundra. Enter project manager Ed Pollack (Ron Perlman, that line-backer version of Tom Waits, here playing a highly

enjoyable blowhard). An intimidating spokesman for the bottom line, Pollack arrives on the scene to ensure that North’s trucks make it through, even in the face of unnerving mishaps like employees going bonkers and a series of gruesome deaths.

Fessenden and his writing partner Robert Leaver had *The Last Winter* written back in 2001. As it generally goes with independent movies, the script took several years to be brought to life and by the time it saw the light of a movie theatre—it played briefly in New York last autumn—it’s political subtext had been beat to the punch by Al Gore and the little environmentalist documentary that could, *An Inconvenient Truth*. By the time most of us see it, its commentary on the sanguine undercurrent of oil drilling will have even been overshadowed by PT Anderson’s towering *There Will Be Blood*. But *The Last Winter* is here to—if you’ll excuse the paraphrasing—deliver the weather, not the news. Anyone who isn’t a total idiot doesn’t need a conceptual horror movie to know about global warming and the glossed-over evils of the oil industry,

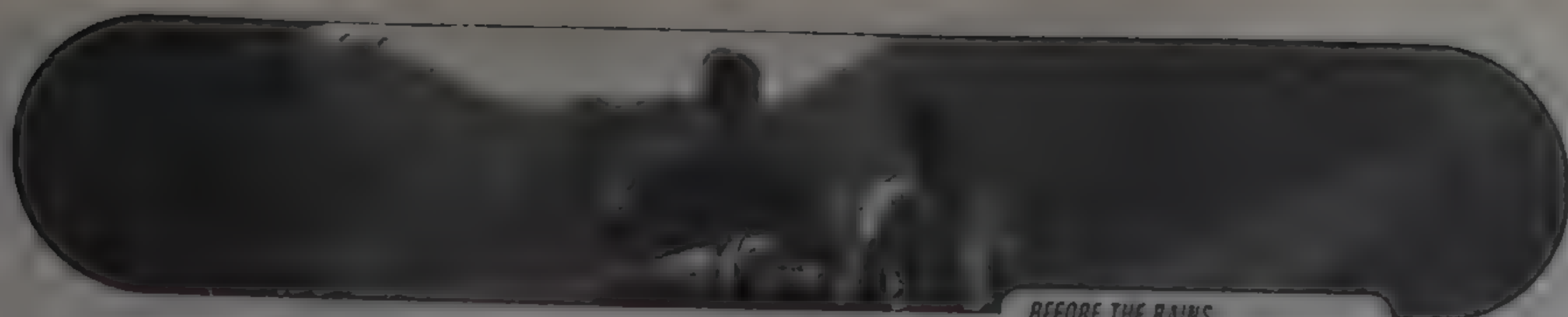
but *The Last Winter* channels these issues into a story that’s fundamentally designed to provide chills of a more primordial nature. As one character informs us, what is oil, after all, if not dead animals and dead plants? This perspective renders the cultivation of oil into a sort of ghoulish desecration, and helps make *The Last Winter* into a good, old-fashioned tale of things that go bump in the night.

SPEAKING OF BUMPING in the night, the film has some good subplots, such as the affair unfolding between Hoffman and Abby (played with just a hint of duplicity by the lovely Connie Britton), their noisy sexual activity keeping the emotionally bruised Pollack up in the wee hours, grinding the corporate axe with Hoffman’s name on it. I really liked that Fessenden and Leaver has Pollack engaging in territorial man-talk with Hoffman even when faced with the possibility of frozen death. It’s these very human details that keep *The Last Winter* buoyant, even when the bleakness of both big and little picture loom large over the proceedings.

IFC’s disc features a very worthwhile

audio commentary from Fessenden, who’s informative, articulate and even quite funny in a rather dry sort of way. Of the film’s use of archival footage of oil drilling he explains, “It was very important to me to show oil drilling in a movie about oil drilling with no oil drilling.” It’s fun to hear him talk about his excitement over the benefits of working with a larger budget—the many helicopter shots, the dolly set-ups just for little stuff, the birds from Harry Potter, “the real stars of the movie,” Fessenden confesses—as well as with very good actors, and with Iceland, where he actually shot most of *The Last Winter*. (And it’s funnier still to learn that the groans of desire we hear from LeGros during his off-screen humpy-pumpy were actually taken from a scene in which he’s helping Perlman escape from drowning.) All in all, one can’t help but appreciate what Fessenden is trying to make: a thoughtful, medium-budget movie with indie credibility in a genre over-run with crappy excess. *The Last Winter* isn’t entirely a triumph in this regard, but it’s close enough to light the hope that Fessenden can keep going in this racket. ▽

FILM CAPSULES



BEFORE THE RAINS

OPENING THIS WEEK

BEFORE THE RAINS

WRITTEN BY MATTHEW HALLIDAY
DIRECTED BY CHAZ THORNE

CASTING BY LARRY RABIN, DAN WILKINSON

STARRING LINUS ROACHE, RAHUL BOSE, NANDITA DAS

★★★

MATTHEW HALLIDAY / matthew@vuweekly.com

It's not the fault of *Before the Rains*' director, writer or stars that the day I watched their film I'd also just finished Salman Rushdie's novel *Shalimar the Clown*. Both *Rains* and *Shalimar* ply some of the same waters, being stories of love, betrayal, tragedy and the clash of cultures. Both deal with England's colonial exploits in India, and both feature high-ranking Englishmen carrying on doomed affairs with Indian peasants. But while *Shalimar* is hilarious and grotesque, playful and poetic, high-brow and low-brow, all in one brilliant package, *Before the Rains* isn't much more than a lot of pretty pictures. But hey, what else do you expect when the words "A Merchant Ivory Production" precede a movie?

It's 1937, and British plantation owner Henry Moores (Linus Roache) is trying to expand his business interests in South India, building a trade route with the help of his friend and local assistant TK (Rahul Bose), and the nearby villagers. He's also carrying on an affair with a young local woman named Sajani (Nandita Das), who is, for an extra dose of colonial exploitation, his housekeeper.

Inevitably, the fact that Sajani is having an affair is revealed, but the locals still don't know with whom. Only TK does. Big spoiler: after Moores rather callously sends Sajani into a lonely exile, partly for her own protection but partly for his, she returns and begs him to come with her. Does he love her, she asks? No, he says, and unable to bear the truth, Sajani takes up a conveniently close-at-hand pistol and shoots herself.

Now Moores and TK have an even bigger mess on their hands, and while they know they can't hide it forever. And they can't: Sajani's body is discovered, fingers are pointed, and the beautiful Indian scenery is besmirched by hordes of torch-wielding villagers out for blood as things head to a reasonably suspenseful conclusion.

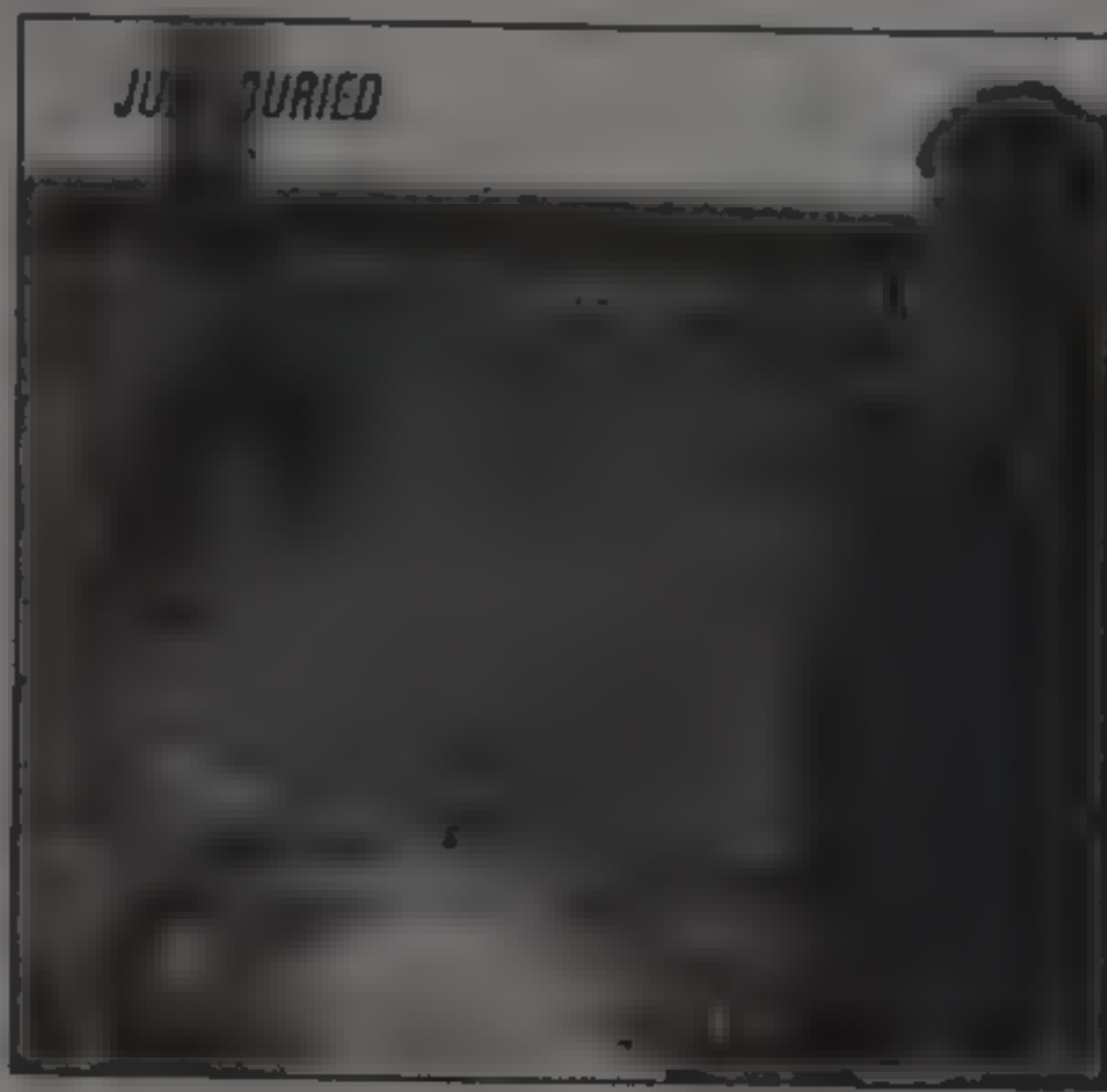
There's nothing wrong here really. *Before the Rains* is a traditionally constructed, competently acted and wonderfully photographed film. It's a Merchant-Ivory production, and like most Merchant-Ivory films of yore, it's conventionally beautiful filmmaking, chock-full of verdant jungles and sun-dappled colonial towns.

And there are some genuine moments of suspense and tragedy. The melodrama rarely overplays itself, and the symbolism, while a little pat, gets the jobs done. (Of course we know that when Moores gives TK a pistol as a gift in act one that it'll come out in act three, but hey, that's just screenwriting 101.)

But though it moves briskly and makes

few missteps, *Before the Rains* isn't a great movie, or even a very good one. It makes few missteps but takes few chances. There's a bit of a twist at the end, but nothing earth-shattering, and it makes no observations about colonialism (or adultery or vengeance or anything else, for that matter) that we haven't seen a thousand times on the screen. It's suspenseful but nail-bitingly so, and well-acted without being all that remarkable.

So rather than try and dissuade anyone from seeing it, I'd rather just recommend you go head to a bookstore or the library and pick up a copy of *Shalimar the Clown*. Now that's a damn good story.



JUST BURIED

WRITTEN & DIRECTED BY CHAZ THORNE

STARRING JAY BARUCHEL, ROSE BYRNE, GRAHAM GREENE

★★

OMAR MOUALLEM / omar@vuweekly.com

A grim and deadly comedy, *Just Buried* is the eastern Canadian answer to—or rather attempt at—*Fargo*. Jay Baruchel, with his constantly pained and nerdy expressions, plays Oliver Zinck, a grocery clerk travelling to an unfamiliar, small Nova Scotia town with his pastor brother Rollie (Jeremy Akerman, former Nova Scotia New Democratic Party leader) for his estranged father's funeral. Their dad owned the town's only funeral home, and he's the only business it's had in a year. Before his death, he videotaped a *Wheel of Fortune*-styled inheritance give-away, and as a result, Oliver inherits the funeral home.

At first, he's going to sell the funeral home. Then he meets the beautiful mortician, Roberta, played by Australian actress Rose Byrne—easily the best part of this movie. While the other actors have the tendency to be over-the-top and self-consciously funny, Byrne plays the deliciously wicked character naturally. Whenever the camera is on and she's in front of it, all eyes gravitate towards her.

Although she is dating the constable (a subplot so unharnessed that it has to be confirmed minutes before the end credits), Roberta and Oliver start a love affair that is based on attraction, danger and murder. The only way to preserve the funeral home and their relationship is to feed the business and lust by killing off the village douchebags, and then capitalizing on their funeral services.

Director Chaz Thorne started as a bit actor (see IMDb credits: *Poker Buddy*,

Canadian Soldier #2, Asbestos Auditorium Striker) and somehow his career metamorphosed into producer, director and writer. As the first two, Thorne proves himself capable of hiring talented actors (despite Baruchel's sore performance, he's still talented) to get in front of meticulously kept sets with subtle details, and behind a lens that has the eye of a sharp photographer. But as a writer, Thorne's script makes many first-draft mistakes.

Although the entire premise is hyperbole, the characters seem to be in on it. Often when they speak, it's as if they're in a comic book or sketch comedy bit, with puns definitely intended. "You screwed my dad!" says one character to the other. "To death," the other responds. Not only is this heavy beat a wild-card, it's cheesy exposition deflates the scenario.

Just Buried is a good concept that's unaware of it's potential. It rarely explores the dark comedy at its fingertips in any way unique, but, instead, settles for masturbation gags. The idea of a funeral home staying in business because of self-contained murders is brilliant, but Thorne's script—waffling around and tacking on twist endings that have no set-up—waters it down. It is as predictable as it is funny. As safe as it is gruesome. As cliché as it is creative.

STEVEN SPIELBERG DOUBLE BILL

FEATURING CLOSE ENCOUNTERS OF THE THIRD KIND,

ET: THE EXTRATERRESTRIAL

SUN, JUL 27 (2 PM); METRO CINEMA

JOSEF BRAUN / josef@vuweekly.com

It's easy to chuckle over the fact that Steven Spielberg's finest movies exhibit more of a knack for collaborating with alien puppets than with actual human beings, yet revisiting *Close Encounters of the Third Kind* (1977) and *ET: The Extraterrestrial* ('82), the pair that make up Metro's Sunday afternoon double-header, serves to remind us that there was a time when America's biggest brand-name director could evoke an extraordinary sense of the mundane.

Close Encounters' messy households full of noisy toys, cluttered kitchens, kids beating the shit out of dolls, parents hollering over each other and broadcasted cacophony possess a spontaneity, liveliness and sensitivity rarely repeated in later Spielbergs. Here, the amiable clamour of modern domesticity nicely juxtaposes the cosmic awe that eventually overwhelms everything. (So well orchestrated is the familial hum that, in combination with the emergence of the toxic emergency and its accompanying carnival atmosphere, one could arguably spot raw material for Don DeLillo's *White Noise* within the movie's best sequences.)

It has a brilliant first line—"Are we the first ones?"—and a great B-movie set-up, those stoic faces of air traffic controllers all lined up like Mt Rushmore or reflected spookily on the radar screens. It has a little kid with the unlikely name of Barry, cute, boldly inquisitive in that particularly American way, and dopey as all

hell, his only comment upon witnessing an alien air show being "Ice cream!" It has a terrific Richard Dreyfuss flipping out, tossing uprooted shrubs, bricks and trash into his house to make an impressive installation in the living room, which, in one of the most inspired shots, looms between Dreyfuss negotiating desperately with his deserting wife on the horn and a TV frantically whipping out exposition. It has good old Bob Balaban and, bizarrely, Nouvelle Vague forefather François Truffaut as his own kind of alien: a Frenchman, and the only one to acknowledge the heroism of Dreyfuss' crackpot. "Zey belong here more zan we," he solemnly declares.

Unfortunately, *Close Encounters* also has John Williams, perhaps the biggest ham in movie score history, supplying accompaniment so bombastic and illustrative as to go over like a limpid parody of the same '50s sci-fi flicks Spielberg is trying to elevate to some sort of blockbuster art. And it has those pesky, anemic aliens, big on minimalist music and laser light shows, who take forever to finish with the New Agey duelling banjo shtick and land the damn ship already. The final act of *Close Encounters* is way more boring than contact with extraterrestrial life has any right to be, but we can still enjoy

CONTINUES ON NEXT PAGE

THE X FILES

WHAT TO BELIEVE

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SAT & SUN MATINEES @ 3:30 PM
RATED G
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MONGOL
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BEFORE THE RAINS
NIGHTLY @ 7:00 & 8:00 PM
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RATED TBA
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THE GITS
SUN - THU 9PM

E.T. THE EXTRA-TERRESTRIAL - 2:00PM
CLOSE ENCOUNTERS OF THE THIRD KIND - 4:15PM

All Metro screenings are held at Zedler Hall in the Princess Theatre, 9228-101 A Ave.
For more information, call 425-9212, or log on to www.metrocinema.org

Metro operates with the support of:
Canada Council for the Arts, Conseil des Arts du Canada, Foundation of the Arts, Edmonton

FILM CAPSULES
CONTINUED FROM PREVIOUS PAGE

the earlier sections, evidence that ordinary humans anticipating a miracle are more fun than the miracle itself.

WHAT IS IT?
DIRECTED BY CRISPIN HELLION GLOVER
WITH CRISPIN HELLION GLOVER'S BIG SLIDE SHOW, & A SESSION WITH THE DIRECTOR
FRI, JUL 25, SAT, JUL 26 (7 PM); METRO CINEMA, \$20

JONATHAN BUSCH / jonathan@vancouverweekly.com
The artist's will to be creative, not to mention his or her audience's freedom to be provoked and react to such a provocation, lie at the centre of filmmaker Crispin Hellion Glover's film *What is It?* and the distinctive experience of its screening in what he calls a "psychological reaction to the corporate restraints that have happened in the past 30 years or so." He points to restrictions of corporately funded film where, as he puts it, "anything that could possibly make an audience member uncomfortable or really genuinely question things is necessarily excised."

What is It? follows a young man (Michael Blevis) through his fascination with "snails, salt, a pipe, and how to get home." The trailer, available on his website (crispinglover.com), boasts some enthralling imagery that should incite the curiosity of audiences seeking a cinematic creativity beyond the norm. It feels like a blend of sexploitation, Maya Deren and George Melies' 1902 *A Trip to the Moon*, as naked ladies run around in scary masks, a haunting blackface laughs at the viewer and Glover himself draws a man in a blond wig up a flight of stairs in a

GARNEAU theatre
872-1028 or 433-0728

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FILM AND VIDEO ARTS SOCIETY - ALBERTA



dark, smoky forest landscape.

Several of the actors in *What is It?*, including the charming and intense Blevis, have Down Syndrome, through Glover says the film is not intended to be about the disorder. The film, over ten years in the making, began as a short in which Glover discovered his actors through a supportive group that used art as a therapeutic method in working with people with Down syndrome. The film, however, approaches issues of racism, violence and sexuality, primarily asking the question in its title several times over in ways both poetic and controversial.

Glover's film is a reaction to his own experience as an actor in corporately-funded cinema; memorable for most audiences are his role as George McFly in *Back to the Future*, the title character in *Willard* and the "Thin Man" in both *Charlie's Angels* films (the latter of which helped fund Glover's upcoming second film, *It is Fine. Everything is Fine!*).

Glover has filmed *What is It?* across North America, along with an hour-length narrated slide show of images from his eight story books and an informative Q & A period. "It's a very different distribution model," he shares, "This is not the easy way by any means, but there is something about the specificity of the point I am trying to get across and having the film be in a theatrical setting that is quite important."

NOW PLAYING
MAMMA MIA!
DIRECTED BY PHILLIDA LLOYD
WRITTEN BY CATHERINE JOHNSON
STARRING MERYL STREEP, AMANDA SEYFRIED
JONATHAN BUSCH / jonathan@vancouverweekly.com
While *The Dark Knight* might have smashed opening weekend box office records, the film adaptation of Broadway musical *Mamma Mia!* scores in elevat-

ing Meryl Streep's ego to its all-time high, surpassing *Postcards from the Edge*, *The Hours* and *The Devil Wears Prada* in the first twenty minutes. But the girl can't help it—she pees talent. And that's precisely what *Mamma Mia!* turned out to be after the gin martini wore off, a shiny white porcelain toilet for a two-time Oscar winner to spill her bladder. No doubt, you'll want to bring your mom.

The songs of ABBA create the entire songbook of *Mamma Mia!*, as several big, stinking hits are re-worked to tell the story of wide-eyed young blonde Sophie (Amanda Seyfried) on the weekend of her wedding as she greets family and friends to the Greek villa of her former songstress mother Donna (Streep). Here's the punch in the gut—three men mentioned in Donna's diary written the year before Sophie was born have been invited, one of which is likely her long-lost father. The suitors, played with all the gusto of a drunk uncle at a karaoke bar by Pierce Brosnan, Stellan Skarsgard and Colin Firth, shock the hell out of Mom, stirring up enough old feelings to make the wedding seem more about her instead of her daughter. Meanwhile, Donna's boozy old backup singers Rosie (Julie Walters) and Tanya (Christine Baranski) arrive to toast the wedding, providing a glimpse into the lifestyles of those who liked ABBA before it was camp (a period which likely lasted no longer than three and a half hours).

The songs of *Mamma Mia!* are suited perfectly to the *Xanadu*-esque plot, poking light fun at the moral successes of the white, middle class as Donna and company lead a troupe of Greek villagers through "Money, Money, Money," "Does Your Mother Know," and of course, a wet, orgiastic finale of "Mamma Mia." However, some of the camerawork is awkward and distracting, preferring an over-edited, music video style in the bachelorette party sequence, where a single shot of the soundstage would have sufficed.

...Mal is incredibly indulgent, ...the receptionists, health club ...and education students in the ...le rows. While Sophie's dilem- ...giving who should give her away ...ceremony atop a mile-high ...by the sea, I was more per- ...about how I might be able to ...into *High School Musical 3* ...it opens.

SPACE CHIMPS
DIRECTED BY KIRK DE MICCO
WRITTEN BY DE MICCO, ROBERT MORELAND
STARRING ANDY SAMBERG, CHERYL HINES

OMAR MOUALLEM / omar@vuwweekly.com
You've heard of Dreamworks Animation and Pixar, but have you heard of Starz Animation? Probably not. It's the company contracted by the Weinstein Co to dish out a CGI cartoon in the same summer as *Wall-E* and *Kung Fu Panda*. Will it succeed? Unlikely. Despite its cutesy concept and title (chimps + space = *Space Chimps*), it never takes a moment to acknowledge its forced-into-it adult audience. It does have the occasional Einstein reference here and astrophysics anecdote there, but if there's one thing the average Canadian family loves, it's definitely not that.

The grandson of the first chimp sent into space, Ham III (voiced by Andy Samberg) is a rollicking rude rascal of a chimp. He works in the circus, exploiting Ham I's stardom and being fired out of a canon and into the sky. He dreams of getting "out there" like his gramps, but is too stubborn to admit to it.

It all changes when the national space program discovers a planet with water and possibly life. Too dangerous to send humans through the worm hole that gets them there, they send chimpanzees. For some reason sending anything to a planet inhabited with water isn't sexy enough, so to inspire America they hire Ham III to go with two professional space chimps, Titan and Luna (Patrick Warburton and Cheryl Hines). The mission is directed by an evil senator, because apparently the Senate is in charge of America's space program.

Amongst many problems here, we already know there's life on this planet. We know it before even the humans. It's inhabited by wildly colourful, cute creatures that are on par with the Teletubbies. It's just another reason why this should have gone straight to DVD or the Treehouse channel, so the parents can stress over meeting their mortgage payments in the other room.

Another is it's inconsistent plausibility. Yes, it is a cartoon about astronaut chimps—obviously you're expected to stretch your imagination. But while these chimps can man incredibly complex equipment and take instructions in English, the English they speak to each other is incomprehensible by Homo sapiens, and mission control continuously disregards them as dumb monkeys. I don't think I'm being too critical in calling this a plot hole.

Although *Space Chimps* is obviously directed to toddlers, it will find an even better audience at the zoo. Given its scattered hyper-activeness, constant loud noises, gratuitous guitar strings and visual cacophony, it should find a cult following in the simian circle. As it is now, however, it's like throwing feces at a family of five who just spent \$75 dollars and deserves so much more. ♥

FILM WEEKLY

All showtimes are subject to change at any time. Please contact theatre to confirm.

OMAR THEATRE-JASPER

6094 Connaught Dr. Jasper, 852-4749

WANTED (18A, gory scenes, brutal violence)
Daily 9:00

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 1:30, 6:45, 9:30

WALL-E (G)
Daily 1:30, 7:00

CINEMA CITY MOVIES 12

130 Ave 50 St. 472-9779

THE HAPPENING (14A, gory scenes)
Fri, Sun-Thu 2:00, 4:15, 7:05, 9:30; Sat 2:00, 4:15, 7:05, 9:30, 11:35

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Fri, Sun-Thu 1:45, 4:30, 7:15, 9:50; Sat 1:45, 4:30, 7:15, 9:50, 12:10

YOU DON'T MESS WITH THE ZOHAN (14A, sexual content)
Fri, Sun-Thu 1:40, 4:35, 7:20, 9:55; Sat 1:40, 4:35, 7:20, 9:55, 12:15

THE STRANGERS (14A, gory scenes, frightening scenes)
Fri, Sun-Thu 7:05, 9:25; Sat 7:05, 9:25, 11:45

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri, Sun-Thu 1:20, 2:30, 4:40, 6:30, 7:45, 9:40; Sat 1:20, 2:30, 4:40, 6:30, 7:45, 9:40, 10:45

WHAT HAPPENS IN VEGAS (PG, coarse language, not recommended for children)
Fri, Sun-Thu 1:25, 4:10, 7:10, 9:35; Sat 1:25, 4:10, 7:10, 9:35, 11:50

SPEED RACER (PG)
Daily 1:15, 4:00

MADE OF HONOR (PG, sexual content, coarse language)
Fri, Sun-Thu 1:30, 4:05, 7:00, 9:20; Sat 1:30, 4:05, 7:00, 9:20, 11:30

HERO AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, substance abuse, crude content)
Fri, Sun-Thu 1:55, 4:55, 7:35, 9:55; Sat 1:55, 4:55, 7:35, 9:55, 12:15

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri, Sun-Thu 9:45; Sat 9:45, 12:10

THE FORBIDDEN KINGDOM (PG, violence)
Fri, Sun-Thu 2:05, 4:50, 7:30, 10:00; Sat 2:05, 4:50, 7:30, 10:00, 12:15

NIM'S ISLAND (G)
Daily 1:50, 4:45, 7:25

DR. SEUSS' HORTON HEARS A WHO! (G)
Daily 1:35, 4:25, 6:55, 9:10

CINEPLEX ODEON NORTH

1130 11th Avenue N. 472-2222

X-FILES: I WANT TO BELIEVE (14A, violence)
No passes Daily 1:20, 4:10, 7:00, 9:40

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
No passes Daily 12:40, 3:00, 5:30, 7:50, 10:10

SPACE CHIMPS (G)
Daily 12:10, 2:15, 4:20, 6:40

MAMMA MIA (PG)
Fri-Mon, Wed-Thu 12:50, 3:30, 6:50, 9:30; Tue 3:30, 6:50, 9:30; Star and Strollers Screening: Tue 1:00

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
RealD Daily 12:30, 2:40, 5:00, 7:20, 9:45

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:40, 4:40, 7:35, 10:20

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 11:50, 12:20, 1:10, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 10:00, 10:40

WANTED (18A, gory scenes, brutal violence)
Fri-Tue, Thu 1:50, 4:50, 7:25, 10:15; Wed 1:50, 10:15

GET SMART (PG, violence, coarse language)
Fri-Sun, Tue-Thu 1:00, 3:50, 6:45, 9:15, 11:45

Mon 1:00, 3:50, 9:15

KUNG FU PANDA (PG)
Daily 1:30

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Daily 1:30, 4:30, 7:30, 10:30

HANCOCK (PG, violence, coarse language, crude content)
Daily 2:00, 5:10, 7:40, 8:30, 10:30

CINEPLEX ODEON SOUTH

1200 11th Avenue S. 472-2222

X-FILES: I WANT TO BELIEVE (14A, violence)
No passes Daily 1:10, 4:10, 7:40, 10:15

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
No passes Daily 11:50, 2:20, 4:45, 7:20, 8:20, 9:45, 10:45

SPACE CHIMPS (G)
Daily 12:15, 2:15, 4:15, 6:15

MAMMA MIA (PG)
Daily 1:00, 3:40, 6:45, 9:30

KISMAT KONNECTION (HINDI W.E.S.T.) (PG)
Daily 12:20, 4:40, 8:40

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
RealD Daily 12:10, 2:30, 4:50, 7:15, 9:40

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:20, 4:20, 7:45, 10:40

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 11:30, 12:30, 1:30, 3:00, 4:00, 5:00, 6:30, 7:30, 8:30, 10:00, 10:45

HANCOCK (PG, violence, coarse language, crude content)
Daily 12:50, 3:15, 5:30, 8:00, 10:20

WALL-E (G)
Fri-Mon, Wed-Thu 11:45, 2:10, 4:30, 7:00, 9:20; Tue 4:30, 7:00, 9:20; Star and Strollers Screening: Tue 1:00

WANTED (18A, gory scenes, brutal violence)
Daily 12:00, 2:40, 5:15, 7:50, 10:30

GET SMART (PG, violence, coarse language)
Daily 12:40, 3:30, 7:10, 10:10

KUNG FU PANDA (PG)
Fri-Tue, Thu 1:15, 3:50, 6:40; Wed 1:15, 3:50, 6:40, 9:30

SEX AND THE CITY (18A)
Daily 9:10

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Fri-Wed 12:45, 3:45, 6:50, 9:50; Thu 12:45, 3:45, 6:50, 9:50, 12:15

CINEPLEX WEST MALL 8

1130 11th Avenue W. 472-2222

THE HAPPENING (14A, gory scenes)
Fri-Sun 1:15, 4:15, 7:00, 9:15; Mon-Thu 4:15, 7:00, 9:15

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Fri-Sun 1:40, 4:40, 7:20, 9:45; Mon-Thu 4:40, 7:20, 9:45

YOUNG PEOPLE F...ING (18A, sexual content)
Fri-Sun 1:50, 4:50, 7:15, 9:20; Mon-Thu 4:50, 7:15, 9:20, 11:45

YOU DON'T MESS WITH THE ZOHAN (14A, sexual content)
Fri-Sun 1:30, 4:30, 7:10, 9:40; Mon-Thu 4:30, 7:10, 9:40

THE STRANGERS (14A, gory scenes, frightening scenes)
Daily 6:50, 9:00

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri-Sun 1:45, 5:00, 7:30, 9:50; Mon-Thu 5:00, 7:30, 9:50

WHAT HAPPENS IN VEGAS (PG, coarse language, not recommended for children)
Fri-Sun 1:45, 5:00, 7:30, 9:50; Mon-Thu 5:00, 7:30, 9:50

SPEED RACER (PG)
Daily 1:15, 4:00, 6:45, 9:30

HERO AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, substance abuse, crude content)
Fri-Sun 1:55, 4:55, 7:35, 9:55; Sat 1:55, 4:55, 7:35, 9:55, 12:15

CITY CENTRE 6

1000 11th Avenue N. 472-2222

X-FILES: I WANT TO BELIEVE (14A, violence)
DTS Stereo Daily 12:25, 3:40, 6:45, 9:15

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
Daily 12:40, 3:00, 5:30, 7:50, 10:10

HELLBOY 2 THE GOLDEN ARMY (14A)
DTS Stereo Fri-Tue, Thu 12:10, 3:00, 6:40, 9:30; Wed 12:10, 3:00, 9:30

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)
Digital presentation, no passes Daily 12:45, 3:50, 7:15, 9:40

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Dolby Stereo Digital, no passes Daily 12:00, 12:40, 3:10, 4:00, 6:30, 7:20, 9:45

WALL-E (G)
DTS Stereo Daily 12:30, 3:20, 7:00, 9:45

HANCOCK (PG, violence, coarse language, crude content)
DTS Stereo Fri, Sun-Mon, Wed-Thu 1:00, 3:25, 6:55, 8:10; Sat 9:10; Tue 1:00, 3:25, 9:10

OPUS ARTE: LE NOZZE DE FIGARO (Classification not available)
Sat 1:00

CLAREVIEW 10

4211-139 Ave. 472-7630

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:00, 3:50, 6:50, 9:35

X-FILES: I WANT TO BELIEVE (14A, violence)
Daily 12:40, 3:30, 7:05, 9:30

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
Daily 1:30, 4:30, 7:20, 9:45

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)
Daily 1:20, 4:10, 6:40, 9:15

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 12:10, 1:10, 3:20, 4:20, 6:35, 8:00, 9:40

SPACE CHIMPS (G)
Daily 1:23, 2:40, 4:50, 7:30

MAMMA MIA (PG)
Daily 1:25, 4:00, 7:10, 9:25

WANTED (18A, gory scenes, brutal violence)
Daily 1:30, 4:30, 7:30, 10:30

WALL-E (G)
Daily 1:40, 4:40, 7:00, 9:20

HANCOCK (PG, violence, coarse language, crude content)
Daily 1:40, 4:40, 7:00, 9:20

GALAXY-SHERWOOD PARK

1130 11th Avenue S. 472-2222

X-FILES: I WANT TO BELIEVE (14A, violence)
No passes Daily 12:50, 4:30, 7:15, 10:15

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
Daily 12:40, 3:00, 5:30, 7:50, 10:10

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 12:10, 12:30, 3:40, 4:00, 7:00, 7:30, 10:30, 11:00; Mon-Thu 12:10, 12:30, 3:40, 4:00, 7:00, 7:30, 10:30, 11:00

SPACE CHIMPS (G)
Daily 1:10, 4:10, 7:10, 9:50

MAMMA MIA (PG)
Daily 1:10, 4:10, 7:10, 9:50

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Digital presentation, no passes Daily 12:45, 3:50, 7:15, 9:40

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 12:40, 3:40, 6:50, 9:30

WALL-E (G)
Daily 1:10, 4:10, 7:10, 9:50

WANTED (18A, gory scenes, brutal violence)
Daily 1:10, 4:10, 7:10, 9:50

HANCOCK (PG, violence, coarse language, crude content)
Daily 1:10, 4:10, 7:10, 9:50

guage, crude content)
Daily 1:20, 4:40, 7:40, 10:20

CARNEAU

8712 109 St. 433-9728

JUST BURIED (14A, sexual content, gory scenes)
Daily 7:00, 9:00; Sat-Sun 2:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. 433-9728

Date of issue only: Thu, July 24

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Thu, July 24: 12:50, 3:45, 6:40, 9:25

MAMMA MIA (PG)
No passes Thu, July 24: 1:10, 3:15, 5:25, 7:30, 9:40

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Thu, July 24: 1:20, 3:20, 5:20, 7:20, 9:20

WALL-E (G)
Thu, July 24: 1:00, 3:00, 5:00, 7:00, 9:00

HELLBOY 2 THE GOLDEN ARMY (14A)
Thu, July 24: 12:45, 2:55, 5:10, 7:30, 9:45

CLAREVIEW 10

4211-139 Ave. 472-7630

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:00, 3:50, 6:50, 9:35

X-FILES: I WANT TO BELIEVE (14A, violence)
Daily 12:40, 3:30, 7:05, 9:30

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
Daily 1:30, 4:30, 7:20, 9:45

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)
Daily 1:20, 4:10, 6:40, 9:15

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 12:10, 1:10, 3:20, 4:20, 6:35, 8:00, 9:40

SPACE CHIMPS (G)
Daily 1:23, 2:40, 4:50, 7:30

MAMMA MIA (PG)
Daily 1:25, 4:00, 7:10, 9:25

WANTED (18A, gory scenes, brutal violence)
Daily 1:30, 4:30, 7:30, 10:30

WALL-E (G)
Daily 1:40, 4:40, 7:00, 9:20

HANCOCK (PG, violence, coarse language, crude content)
Daily 1:40, 4:40, 7:00, 9:20

LEDUC CINEMAS

760-352-3922

X-FILES: I WANT TO BELIEVE (14A, violence)
Daily 1:00, 3:30, 7:00, 9:30

STEP BROTHERS (14A, coarse language, crude content, not recommended for children)
Daily 12:55, 3:20, 7:05, 9:25

MAMMA MIA (PG)
Daily 1:05, 3:25, 7:05, 9:25

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 12:40, 3:40, 6:40, 9:45

METRO CINEMA

920 11th Ave. 472-2222

CRISPIN HELLION GLOVER'S WHAT IS IT? (STC)
Fri, Sat 7:00

ET: THE EXTRA TERRESTRIAL (STC)
Sun 2:00

ELCISE ENCOUNTERS OF THE THIRD KIND (STC)
Sun 4:15

GIRLS ROCK! (PG) w/ SLEEPING BETTY (STC)
Sun, Mon, Tue, Wed, Thu 7:00

THE GITS (14A, coarse language)
Sun, Mon, Tue, Wed, Thu 9:00

Daily 6:45, 8:00, 9:45; Sat, Sun, Tue, Thu 1:30, 3:00

MAMMA MIA (PG)
Daily 7:20, 9:35; Sat, Sun, Tue, Thu 1:15, 3:35

HANCOCK (PG, violence, coarse language, crude content)
Daily 7:10, 9:10; Sat, Sun, Tue, Thu 1:10, 3:15

WALL-E (G)
Daily 6:55, 9:00; Sat, Sun, Tue, Thu 1:05, 3:10

PRINCESS

1130 11th Avenue N. 472-2222

BEFORE THE RAINS (PG)
Daily 7:00, 9:00; Sat-Sun 2:00

MONGOL (14A, gory scenes)
Daily 6:50; Sat, Sun 1:00

ENCOUNTERS AT THE END OF THE WORLD (G)
Daily 9:10; Sat-Sun 3:20

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SATURDAY
AUGUST 2

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SUNDAY
AUGUST 3



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The darkest is the dawn

Christopher Nolan creates a new kind of superhero film with his brilliant, engrossing *Dark Knight*

DAVID BERRY / david@vnuweekly.com &
JOSEF BRAUN / josef@vnuweekly.com

Emerging from the ruins of a severely scarred Gotham City, the Batman we watch flee into shadow at the end of Christopher Nolan's *The Dark Knight*, the follow-up to his revisionist *Batman Begins*, is one reborn of grave resolve, haunted, hunted, even hated. It's a striking, broodingly operatic ending to an often thrilling, wildly bleak movie in which crime escalates to catastrophic heights, madness and corruption permeate every corner and nobody enjoys what you'd call a happy ending. It also produced the biggest box office smash of the year. So much for crowd-pleasers. *Vue* critics David Berry and Josef Braun discuss their responses to the summer's most heavily anticipated movie.

David Berry: Before we get into *The Dark Knight*, what'd you think of *Batman Begins*?

Josef Braun: I found the Mongolian origin story pretty silly. It didn't fit with the stark, mysterious, urban, sensuous Batman, and tonally got off on the wrong foot. The movie felt overburdened with justifications.

DB: Well, I really liked it. I found myself sucked in by Nolan's ability to insert Batman into something like a real world setting. Admittedly, it's oddly paced, and the ninja stuff's awkward. Plus, the whole James Bond, jet-setting persona that creeps into both *Batman Begins* and *The Dark Knight*—

JB: You mean the "Operation Hong Kong Secret Stash" sequence?

DB: Exactly. It does take you out of the dirty Gotham thing.

JB: The persistent question with Batman films is how to fuse the demands of the superhero movie with something more adult and morbid. I think Nolan's solution here was to produce a new myth for the age of terror. *The Dark Knight* presents us with these psychotic fundamentalist anarchists, criminals whose guiding motives are beyond monetary gain. Not beyond celebrity, obviously, since Joker seems eager to saddle the psychiatrist's couch every time he's with an audience—which is creepy in its own way.

DB: I agree, but I think the real coup here is the introduction of Two-Face. I kept thinking of *Batman Forever* (1995), where Tommy Lee Jones's Two-Face basically just chews scenery. Here they've taken the same over-the-top supervillain and made him believable, even tragic.

JB: I think of Two-Face as the culmination of the single-most compelling motif in *The Dark Knight*: its proliferation of doubles, starting with the phony Batmans, running through the different approaches to justice embodied by Batman and DA Harvey Dent, the yin-yang relationship between Joker and Batman, and finally the unholy emergence of Two-Face himself. It's a very satisfying thematic progression.

DB: Definitely. I really appreciated the willingness of Nolan to delve so thoroughly into these themes, even if he did often have the characters spell them right out. The scene where Joker explains why he and Batman are destined arch-enemies works that way—but it works beautifully. Where a lot of comic book movies are content to stay on a level of action and surface-level characterizations, Nolan's unapologetic in how seriously he tackles the psychology.

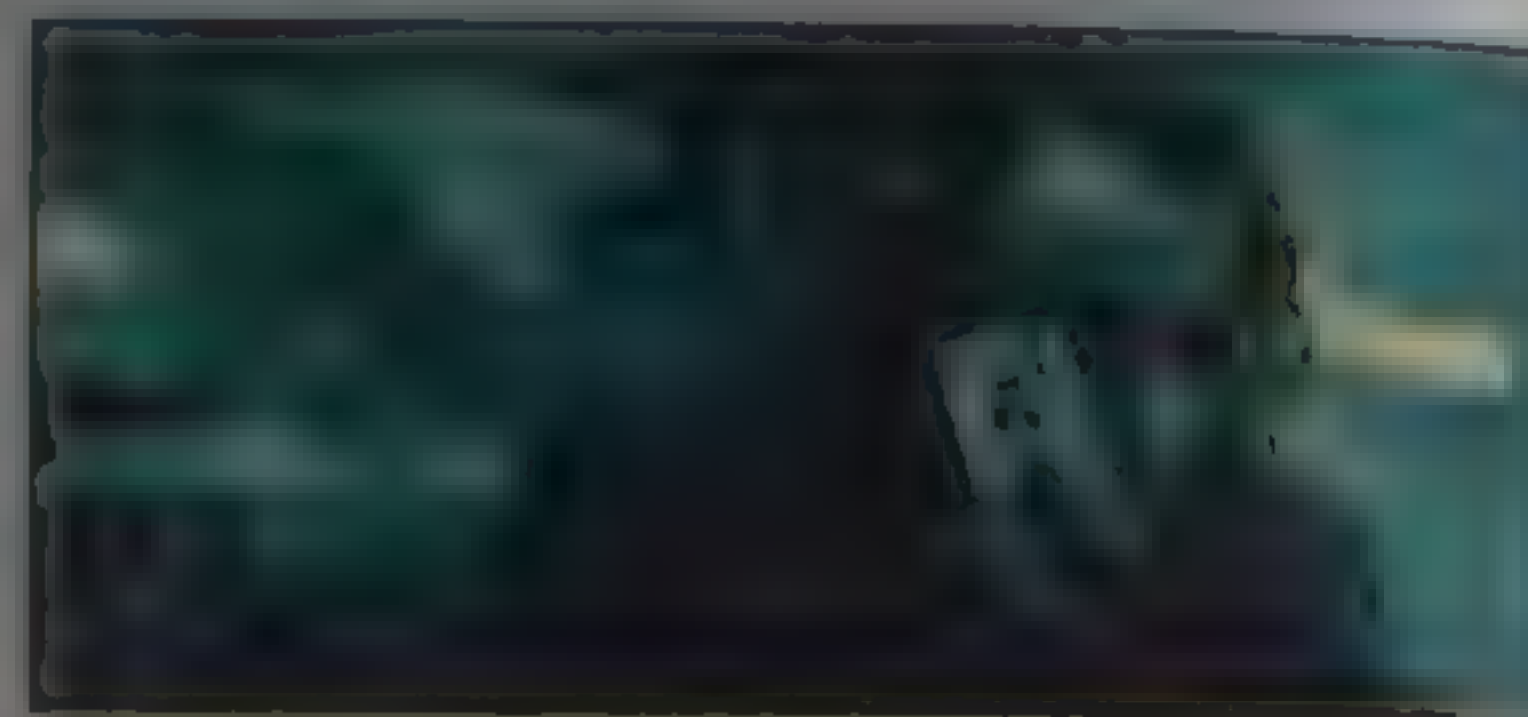
JB: The moral questions, about vigilantism say, are definitely writ-large, but the thing is they play out through action, not just talk. The stakes are too

BATMAN

NOW PLAYING
THE DARK KNIGHT
DIRECTED BY CHRISTOPHER NOLAN
WRITTEN BY NOLAN, JONATHAN NOLAN
STARRING CHRISTIAN BALE, HEATH LEDGER, AARON ECKHART
★★★★★

urgent for the film to feel excessively ponderous. It goes to show that just because things are bigger than life doesn't mean you can't have texture, ton

DB: Heath Ledger's Joker has been the centre of anticipation for *The Dark Knight*, and I know you're a big fan.



JB: He was pretty wonderful, I thought, mesmerizing, and remarkably free of camp, in a role that requires a delicate balance of mania and purpose ecstasy and exactitude. But he's hardly alone. Gary Oldman's terrific as Gordon, one of his most appealing characters, and Aaron Eckhart's charming and persuasive as Dent, the film's white knight, kinda stealing the spotlight from the ostensible star Christian Bale, who's also strong, but, appropriately enough, spends much of the film in the shadows.

DB: Yeah. I really liked Jack Nicholson's Joker from *Batman* ('89), very over the top, yet perfect for the movie Tim Burton was making. But there's certainly a gulf between what Nicholson did and this really nuanced, honestly disturbed performance from Ledger—the difference between a thug in clown makeup and an honest psychopath. Still like you, I wouldn't want his performance to overshadow everyone else's. I actually really like Bale, specifically the way he creates this oblivious play-boy persona that works as a nice mask for the other side of him, this growling gargoyle. I love that voice Bale uses as Batman, how it fits with his reliance on fear as a tactic. But, anyway, I think of this not so much as a Batman film as a film set in the Batman world.

JB: It really is an ensemble film.

DB: Were there particular things you didn't like?

JB: I don't think Nolan's great with orchestrating coherent action sequences, but that's a common problem with many younger, post-MTV filmmakers. I had a hard time buying the flying, and that ridiculous sonar cell phone device. Overall there's just a tendency toward excess, the final scenario making for one too many massive set pieces in a movie already brimming with them.

DB: The whole Batsonar thing whizzing through the building absolutely was just confusing. I had trouble figuring out where everyone was supposed to be. But there's the James Bond thing all over, needlessly loading Batman up with gadgets.

JB: Totally. But I guess, nitpicking aside, *The Dark Knight* ultimately really is an extraordinary example of its genre, offering all those rare things you crave in a big summer movie: it's entertaining, spectacular, sometimes even nerve-wracking, but it sticks to your ribs. And, as promised, it's further evidence that Ledger truly was a special talent cut down just as he was getting started. ♥

A tale of two misfits

Hank & Lily on the run in North America

THE characters are basically who we are, so it's not a big stretch," asserts Hank Pine. "We are who we are. It's all true."

Pine admits to having no trace of the conversational backslapping wink that usually divides "persona" from "person" in those who craft identities as containers for their creativity. The Victoria-based musician/artist/storyteller is, in all areas that matter, sincere. The world of Hank & Lily on paper, video, stage and soundtrack is the same as that of Hank Pine and Lily Fawn everywhere else.

Sure, some details line up crooked with fact: one assumes Pine doesn't carry his dead girlfriend on his back, stuffed in a garbage bag. And Fawn appears in photos in a romantic bedroom so appropriate to her dewily innocent demeanour it's unlikely her home's a forest. And surely a slaughter of an entire trailer park in Tofino would've been in the news.

"The people in it are real. We know them all. They come to us fully formed." Pine hesitates. "Except the cops—they're more like plot devices. The uglier one, he's based on a fumbling bylaw officer in Tofino."

As for unhelpful superpowers—Pine's specialty is a skewed demonic conjuring, while human/reindeer hybrid Fawn chatters with creatures, recognizes people by scent and has two splendid fairy tale racks—well, why not?

"The truth is also the story," Pine elaborates. "I got blood poisoning and was in a coma for three weeks. And all I could think was 'I gotta find Lily and form a band.' Three weeks in this weird, twisted world and all I could think of was starting a band with Lily."

Both were unconventional multi-instrumentalists—between them, they play everything from musical saw to glockenspiel—already deeply entrenched in Victoria's music scene, and had been in the Whelks with David P Smith.

"He played accordion, Lily was on drums, and I played cello," Pine recounts. "We loved playing with him, but after that band, all our songs were death metal for a while. We realized

we were both just spazzes, and we'd have to be able to do whatever we wanted, whenever we could, with no limits. The idea was like early Ween—put our own slant on every single genre, but not as a joke. We really love all this music. And this band is the most serious thing for us. We take it very seriously."

THUS, HANK & LILY is modern folklore expressed through thick comic books riddled with fart jokes and action, impeccably crafted music that gleefully hopscoches through genres, and a stageshow that's pure 21st century vaudeville. Of course, the bones of the collaboration are its inventive narrative, fleshed out with touching sentiment and ruthlessly intelligent cultural commentary, framed by apocalypse and parsed by both hope and frustration.

"Lily had her character fully going already, and I had my, uh, experience,"



Pine laughs. "The story. The hard part was meshing my stuff with her stuff. I wanted a nice little mix of both, a reflection of both of us. And I wanted to tell a complicated, convoluted and moral tale, but with some heart in it, and with a love story at the centre. Once I had that story, the rest kind of fell into place."

Plunging into a frenzy of creation

PREVIEW
THU, JUL 24 (8 PM)
HANK PINE & LILY FAWN
WITH THE SECRETARIES
CHINILIP
FRI, JUL 25 (9 PM)
WITH GHOSTKEEPER, REDRAM, SEAN BREWER
THE PAWN SHOP, STO
SAT, JUL 26
PART OF THE SASQUATCH CAMPING FESTIVAL
EASYPOND FESTIVAL SITE, PRICES VARY
BRATISLAVA PHOTOGRAPHY.COM

they produced their inaugural (double) album, *The Road to New Orleans*, and comics and toured like crazy, honing their batshit-wild live show.

"Our first album was all over the map. It was so heavy, so we cut the death metal songs. The first two comic books were a shit sandwich," Pine sighs. "They're out of print now, but someday we'll reprint them. We did three printings, and just rode them for so long, but as soon as we had the chance we did another one."

He characterizes the newly released North America comic/song book set as their "choral" album, and indeed, Pine's doomy outlaw vocals and Fawn's honeyed high warble (part of her range probably drifts beyond human hearing) are joined by a joyful choir of rustic angels, peppering their jittery Sun Records-on-bourbon-lollipops-and-hallucinogen rootsy pop, penning songs about hell, salvation, the human condition and the natural world.

"I think outlandishness helps me talk about things in a way I wouldn't be able to otherwise," Pine offers. "There's an overwhelming sense of end times now, more so than when we started on it. This album was sup-

posed to come out a couple years ago, but it's very timely now, when so many personal freedoms and rights are being taken away. I walk that line and Lily reins it in. She stands by the fact we're not a political band. She doesn't think in a preachy manner—everything she does is with complete heart. It's better through the funnel of Lily—the beautiful fragmented kaleidoscope of Lily Fawn."

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JULY 25

the JOLTS
LET'S DANCE
the OLD WIVES
BASTARD SON

18+
IN THE BURBS
CHEAP HOOD!!!

JULY 26

J. ARCHIBALD & THE STEADY HAND
W/ THE TOY SINGERS & DANIEL MOIR

IN THE LOUNGE
ADMISSION BY DONATION

JULY 28

DEADCATS
WITH GRIM HYMN & PROFUNDA ROSA

IN THE BURBS 18+

JULY 31

MESSIAHLATOR
BLACKLISTED
THE ONE AND ONLY

Admission By Donation
in the lounge

JULY 31

Kelly & The Kellygirls
with Murder, Mutiny & The ZaZaZa's

"If You Haven't seen Kelly, You Haven't Seen Jack!!" 18+

Kelly & The Kellygirls

LIVE IN CONCERT!!!

THURSDAY JULY 31

There is no doubt that Toronto-born renaissance man R. Kelly Clipperton will be a star before the end of the year. The only real question to ask is of the magnitude. Having already tried his luck at being an actor, a writer and an artist, it would appear he has finally stumbled across the one thing that is destined to make him massively successful. With a voice at times crooning, like Vegas-years Elvis, at other times, dare I say like Mika, coupled with a sexy style of delivery that clearly makes him out to be the star. The band flirt through a number of genres in a way, with hints of classic rock, folk and early Roxy Music. Their live performances, playing in front of masses at ON UK Pride '07 and Kellygo's dance to a no homo... in the North, are obvious... the... to all...
Middleton Last Broadcast BRIGHTON UK

NEW CITY
NewCityCompound
10081 Jasper Avenue

Last night a DJ saved my life

MUSIC

BACKLASH BLUES

ROLAND PLEWITT
roland@vuwweekly.com

Music is an extremely powerful tool. Hearing a certain song can trigger positive or negative memories or can be associated with different seasons, people, places and things. When I'm feeling sad or confused, the right song makes me feel better. I know I'm not alone in using music on a personal therapeutic basis, but music therapy is a real idea with a scientific basis and real-world application. The book *Musicophilia* by Oliver Sacks explores the idea that music is capable of more than mere enjoyment.

Sacks approaches the concept of music therapy from every angle, applying his medical expertise to several unbelievable scenarios. There's the patient with dysharmonia, a disorder that makes music sound

completely unmixed, like five different instruments playing in different directions, creating a complete lack of harmony and chord perception. Or imagine life as an amnesiac with a memory span of a few seconds and no discernible past. Now, imagine the relief you'd feel after the realization that you could not only still play piano and get through full songs, but with the same level of improvisation and proficiency you had before amnesia.

An example I came across in my travels was an English rapper called Scroobius Pip. His group, Dan Le Sac vs Scroobius Pip, has a massive following in the UK for their thoughtful lyrics and progressive, electronic beats. When talking to him, he has a stark speech impediment, stuttering through much of his conversation. But on stage with a mic, his rapping is completely unaffected. His show's theme was that of a motivational speaker and it suited his style perfectly. He has a consistent flow and a

commanding voice that attracts the crowd's attention immediately. I thought it would be tactless to ask him about his condition directly, but one might surmise that when he realized the rhythm of rapping allowed him to communicate without stuttering, he gained a personal confidence that he can't get from anything else in his life.

MUSIC THERAPY is an interesting idea, allowing for a very complex range of treatments for different diseases. When Sacks talks about patients with aphasia (inability to speak) who relearn conversation skills through melodic intonation therapy (reciting songs to refresh body memory), it's significantly different than Parkinson's patients who are taught to control their body by automatically dancing to played music. Sacks' exploration of how music can help to deal with the problems that arise when the brain fails to function correctly is a fascinating look at the human body's resiliency.

with Atomic Improv, Jameela and DJ Tim

BLACK DOG FREEHOUSE Mondays: Phil, 2-7pm, Main Floor Got To Give It Up, Funk, Soul, Motown, Disco with DJ Red Dawn

BUDDY'S NIGHTCLUB Tuesdays: greatest in House, Progressive and Trip-Hop; Rudy Electro, 10pm-2:30am, guest DJs inquire at kelly@michetti.com

OVERTIME BROILER Sunday Industry Night Requests with DJ Bo

URBAN FRAT Urban Ladies Night Sundays

WUNDERBAR Sundays DJ Gallateo and XS, guests; no cover

MON LIVE MUSIC

BLACK DOG FREEHOUSE Steeman Mondays live music monthly; no cover

BLUES ON WHYTE Mondays

IVORY CLUB Mondays music and comedy, 8pm

NEW CITY The Deadcats (psycho-billy band), Gim Hymn and the Honors, Profunda Rosh, no minors

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm

REXALL PLACE Nine Inch Nails, CRYSTAL CASTLES, 7:30pm, \$39.50-\$69.50 at TicketMaster

ROCK PUB AND GRILL Mondays Rock Band Night, 6pm, no cover

ROSE BOWL MONDAY JAM Legendary Rose Bowl Monday Jam hosted by Sherry-Lee Wisor/Mike McDonald (alternating), 9pm-12am

WINSPEAR CENTRE Mondays Martyn Joseph, \$42 (adult)/\$21 (youth 21 and under) at the Winspear box office, 780-428-1414

DJS

BAR WILD Bar Gone Wild Mondays Service Industry Night; no minors, 9pm-2am

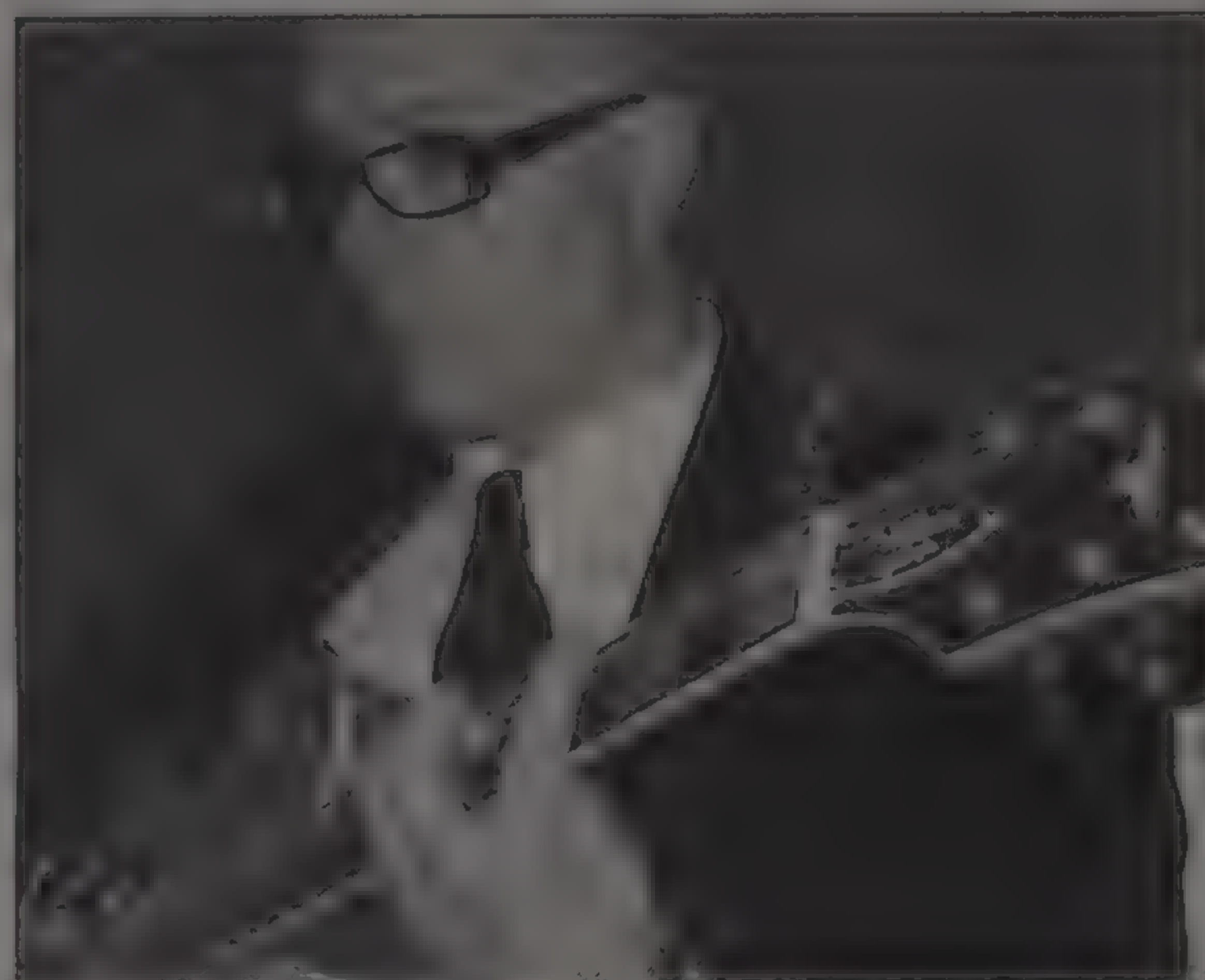
BLACK DOG FREEHOUSE Mondays Eclectic Nonsense Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders, Wooftop DJ Idris

BUDDY'S NIGHTCLUB Rudy Electro latest and greatest in House Progressive and Trip-Hop, 12am-2:30am, interested guest DJs inquire at kelly@michetti.com, karaoke with Tizzy, amateur strip contest, 9pm-12am

BLUES ON WHYTE Mondays with DJ S.W.A.G.

FLUID LOUNGE Mondays

NEW CITY LKWD LOUNGE Munch on Metal Mondays '80s metal with DJ Sammi Kerr, no minors, no cover



PREVUE / SAT. JUL. 26 (8 PM) / GREG MILKA CROWE / VEEVEE UNDERGROUND, \$10
This guy sent me a postcard in the mail, which had better mean he's following it up by coming over and making me cupcakes. Don't be a cake-boss, Greg.

TUE LIVE MUSIC

BLUES ON WHYTE Liz Manderville

DRUID CASPER AVENUE Tuesdays stage with Chris Wynters

HAVEN SOCIAL CLUB Looking East, Drowning Ophelia, 9pm

MEMBERS Tuesdays Shannon Johnson and friends

ROCK PUB AND GRILL Tuesdays Open Stage every Tues night with

Mark Ammar, 8:30-1am, no cover

REXALL PLACE Coldplay

SECOND CUP Open mic every Tue, 7-9pm

TAPHOUSE Molson Open Stage Jam: with Simon Bennett, 8pm-midnight

DJS

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail, Wooftop: Dub at The Dog with DJ Degree

BUDDY'S Free pool and tourney, DJ Arrowchaser, 9pm

ESPERANZA'S Mondays/Tuesdays cover with student ID

FRANK'S BURGERS (WHYTE AVE) Latin and Salsa music, dance lessons

8-10pm

GUNGUN SKY Basement Tuesdays

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday, popular house beats with DJ Kevin Wong

SPORTSWORLD ONLINE AND BOLD 40 request with a mix of retro and disco, 7pm-12 midnight

WED

LIVE MUSIC

BLUES ON WHYTE Liz Manderville

BLUES ON WHYTE Mondays

FESTIVAL PLACE Kitchen Patio Series: (singer songwriter), 7:30pm

HAVEN SOCIAL CLUB Tuesdays with Ida Vangerlaan and friends every Wed, 7-11pm

IVORY CLUB Wednesdays hosted by Kenny

PLEASANTVIEW COMMUNITY HALL Wednesdays

PLEASANTVIEW COMMUNITY HALL Wednesdays

PLEASANTVIEW COMMUNITY HALL Wednesdays

ROCK PUB AND GRILL Wednesdays

STEEPS TEA LOUNGE Wednesdays

WILD WEST SALOON Wednesdays

DJS

BACKROOM VODKA BAR Deep Wednesdays. Soulful Deep Ho with Nic-E and Smoov

BANK ULTRA LOUNGE Wednesdays with DJ Harley

BLACK DOG FREEHOUSE Wednesdays

BUDDY'S Wednesdays

BUDDY'S Wednesdays

BUDDY'S Wednesdays

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Even Cohen can drop a Clinker

by Bryan@vancouverweekly.com

Being quite a fan of the man himself, I was really curious to see what the Leonard Cohen International Festival was all about. The question troubling me was the music aspect of the festival—how many covers of "Suzanne" or "First We Take Manhattan" can I really listen to, no matter how well they're re-imagined?

This year, however, festival goers in the mood for something more experimental will be treated to a new live cinema commission by the likes of Gary James Joynes, who creates lush sound and visual projects under the name **Clinker**. Live cinema is a relatively new art form combining musical and sound art elements with visual and film effects, all of which is controlled live by the artist. No two performances are ever the same.

"I'm a visual artist and a musician and I always wanted to merge the two together," explains Joynes of how he came to be a live cinema innovator, creating his own system for making his art. "I've got a custom control system that I use that gives me the ability to have a matrix of different video files under my left hand and a bunch of sliders and knobs all programmed to do different things like various effects and blending type things under my right hand. It gives me the ability to play video like an instrument—like

PREVIEW

FRI, JUL 25 (10:30 PM)
SUN, JUL 27 (3 & 5 PM)
CLINKER
AT THE LEONARD COHEN
INTERNATIONAL FESTIVAL
RICE THEATRE (CIADEL THEATRE), \$15
FESTIVAL SCHEDULE

how a keyboard player would play a synthesizer."

Commissioned by the festival to create a piece, Joynes—who describes himself as having previously been a "sideline admirer" of Cohen, but not a super fan by any means—dove into the poet's work and was struck most forcefully by the bassy timbre of the

voice. "As a sound artist I was attracted by the sound and the bass and the tone and the texture of his voice. I had the idea of featuring that as something novel to this festival which will be a lot of other really great artists doing more traditional cover songs," Joynes explains of the inspiration behind the piece. "I was commissioned to do an experimental piece, and that's where my inspiration came from—his voice basically."

ALTHOUGH EDMONTON might be known as a festival city, this paper has lately pointed out that most of



the art created within the context of these festivals is of a very safe variety. That's why it is so important that the Leonard Cohen International Festival is taking a risk on Clinker, especially because live cinema is a very expensive art to produce properly, and it needs the support a festival can provide

"The challenge in this city is finding a venue that's suitable because it really has to be presented somewhere the audience can sit comfortably and there's a screen available and good acoustics. Once you start adding up the expenses of putting that stuff together [it gets very costly]," explains Joynes. "I mean, you

might think that the underground electronic community or that underground post rock scene might be into it, but you're lucky if you get a hundred people out. So it comes down to the feasibility of pulling it off. That's why I'm excited about this opportunity. It's taken these challenges right out of it." v

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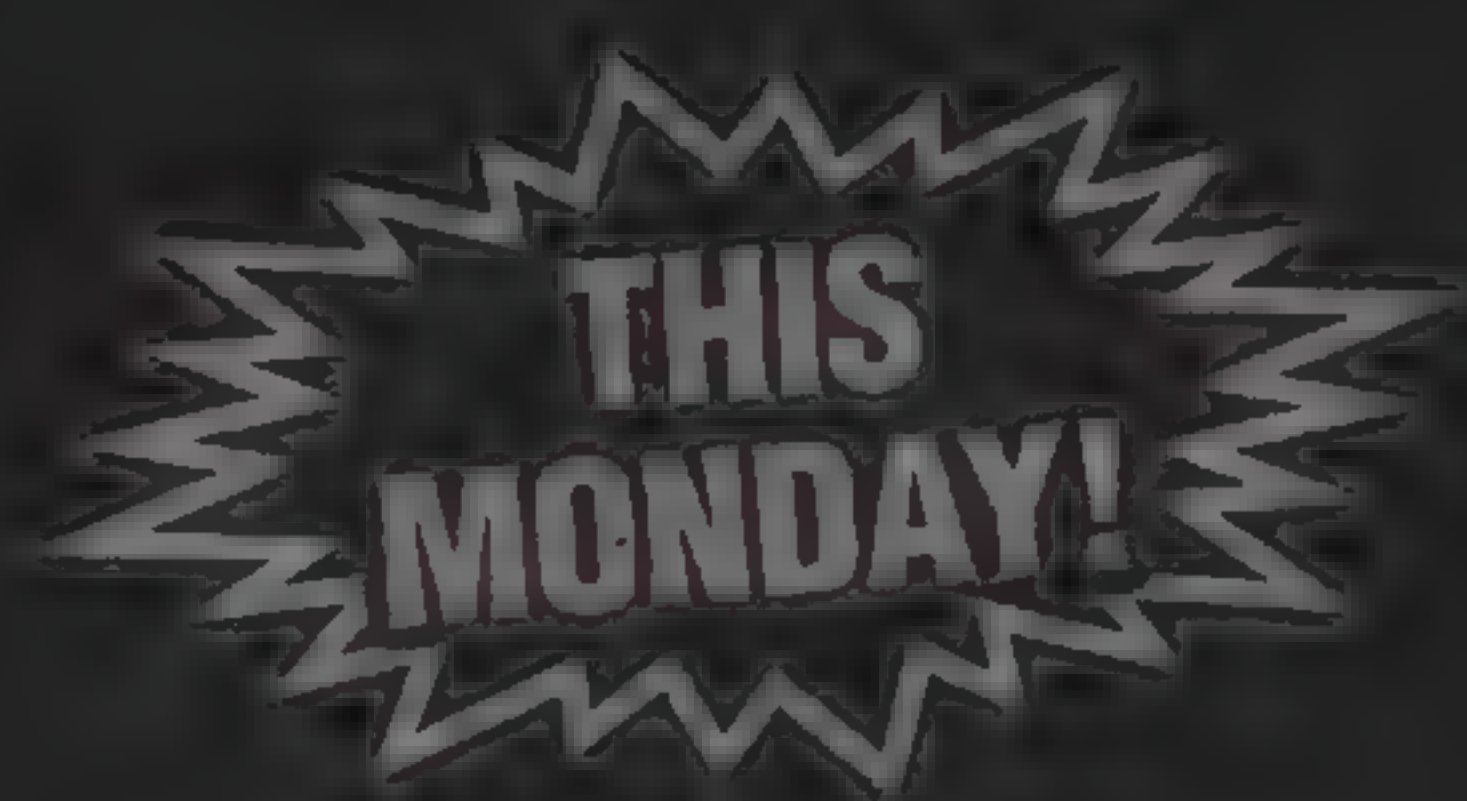
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 WITH BEN CORNO
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BRYAN BIRTLES / bryan@vancouverweekly.com

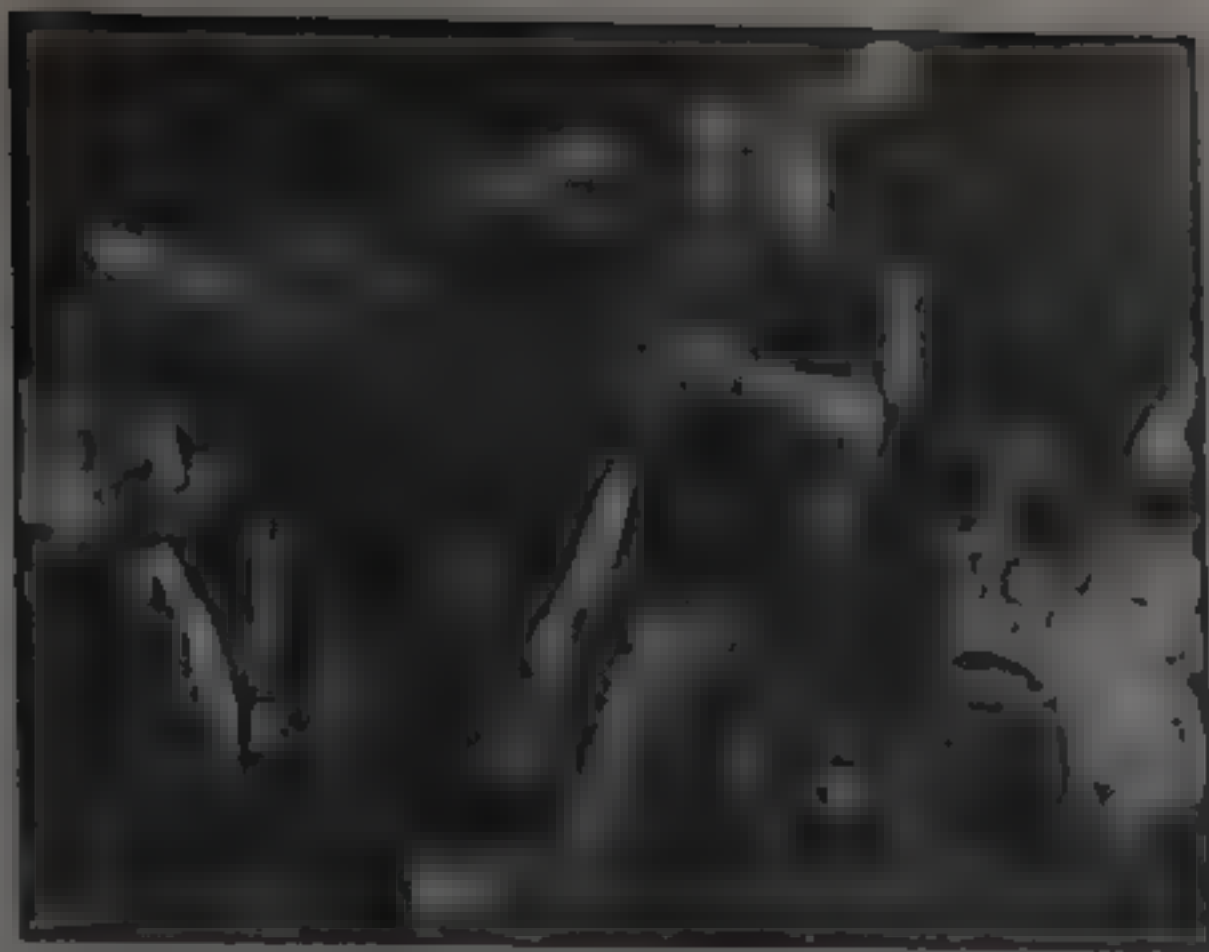
When recording technology advances, it's easy to think that a good studio can fit into a briefcase, everyone and their dog is a recording engineer and a producer. But while it's one thing to set up a few microphones and jam away while GarageBand is running on your old MacBook, getting a real studio to complete a project from start to finish is another thing entirely.

And to do it for very little money is a great thing as well. That's why the members of local band Colour in Conflict feel so lucky to have had the opportunity to record their first EP at Grant MacEwan's recording studios as a project for one of the institution's students. As guitarist Robyn Slack—a music student at the college—explains, this sort of collaboration between the various program majors is a big perk of attending the school.

Colour in Conflict's guide to the recording students' projects largely consist of recording live bands so they'll have people from the other majors crossing over and recording with them," he says.

It's not usually to the extent that we went to. We really jumped on the opportunity and did this whole EP but most of the time it'll just be a song or two, but the opportunity was there and it was mutually beneficial so we went for it."

The band—which includes Kevin Cutting on drums and Ben Grunewald on bass—has named its new EP *Under the Affluence*, a reference to what goes on below the surface of society's apparent



patterns.

"We figured that a lot of the songs on the EP kind of struck at the undercurrents of society and the stuff that's going on that everybody knows is going on but kind of ignores, or doesn't even know exists," explains Cutting. "A lot of our song writing points in that direction—one of the tracks, 'First to Forgive,' is more about small-town life but it has a lot to do with the politics and the drama that goes on in that kind of a venue—we like the concept of everything that's happening that we're pretending isn't."

And although the band has been together in one incarnation or another for over two years, and has spent a lot of time working on the EP, the members still have trouble describing exactly what the group sounds like.

"That's always the hardest question for us," laughs Slack. "We're very much a rock band but there's a real range to the stuff. We do a lot of pop punk stuff, some of it gets more heavy and driven, but we also scale it back sometimes to acoustic guitars to do some kind of alternative rock stuff with folk overtones, so it's all over the map. Generally, we like to label ourselves alternative rock because it's vague enough that we can get by." ♥

PREVIEW

FRI, JUL 25 (9 PM)
BALLS OUT FACE FIRST
 WITH SWILL CITY LOCALS
 REMEDY CAFE, \$5

MATTHEW HALLIBAY / matthew@vancouverweekly.com

You can probably judge just about any punk rocker by his best brawl-at-a-gig story. By that standard, Blake Jackman, aka, Balls Out Blake, lead guitarist with local old school punk rockers Balls Out Face First, is as hardcore as they come.

"We've been in scraps a good 50 per cent of our shows," Jackman says. "I remember we played with [legendary DC Oi! band] Iron Cross in Vancouver last June, and like fifteen Nazis or so came to the show and started talking trash about Iron Cross—who are a skinhead band, but they're Jews. So they started talking trash and me and my buddies jumped them in the middle of an intersection in Vancouver. Like hundreds of cars, man. We all got arrested, but only one of us got taken downtown. But we really smashed their faces in good. They were bleeding everywhere ..."

Now, don't get the wrong idea. The way Jackman tells the story, it's totally devoid of machismo. He's not bragging. He thinks it's a funny, of course—especially the bit about a bunch of punks having a brawl in the middle of a busy city intersection—but when you play loud, aggressive music in a skinhead band,

the wrong kinds of people are bound to show up now and then.

"We do our best to make sure they're not welcome anywhere," he says. "It's just something you have to deal with."

Balls Out is one of the newer faces in the Edmonton punk scene, but the band has got pedigree—Jackman also plays with the Swill City Locals, and bassist Diabetic Derek plays with the Skam (having already enjoyed a lengthy punk rock career in Quebec).

"I think [the local music scene] is really trendy right now," says Jackman, "with the rockabilly and hardcore stuff now. I think a lot of times people just join a scene 'cause it's cool, but the punk scene is still holding on ... it was dead for a couple of years, but Edmonton's always got a plethora of punk bands."

Even if few of the bands ever get a lot of exposure. Like metal, punk has become one of those genres that's even more underground than the underground, surviving on the passion of a tiny coterie of musicians and fans.

"A lot of [local bands] are bands that don't want to tour, they just want to be Edmonton bands," says Jackman. "And that's okay, that's important. There are a lot of talented local bands like the Pervs, the Skams, the Juggernauts, Thrashic Fibrosis. You know, the Pervs might only tour Western Canada a couple of times every five years, but they're such an amazing band, that people should hear that."

And if you don't agree, just don't heckle them when Jack-

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PREVIEW

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THE ROLLING STONES
SYMPATHY FOR THE DEVIL

JUDAS PRIEST
THE RIPPER

IRON MAIDEN
THE NUMBER OF THE BEAST

EDEN MUNRO / eden@vancouverweekly.com

"Early this mornin' when you knocked upon my door / And I said, 'Hello, Satan, I believe it's time to go.'"
—Robert Johnson, "Me and the Devil Blues"

"Please allow me to introduce myself / I'm a man of wealth and taste / I've been around for a long, long year / Stole many a man's soul and faith."
—The Rolling Stones, "Sympathy for the Devil"

"666, the Number of the Beast / Hell and fire was spawned to be released."
—Iron Maiden, "The Number of the Beast"

Satan has had a long and fruitful relationship with music. In technical terms, there is a particular musical interval that has come to be known as *diabolus in musica*, or "the Devil in music," which has been associated with various pieces of music over time. Perhaps more influential, though, has been the imagery of the Devil, often put to use within the context of a song's lyrics, or even in the tales that surround musicians. There's the old legend that a young kid by the name of Robert Johnson, who wasn't much of a guitar player, disappeared for a time, made a deal with the Devil and returned with a suitcase full of songs and some considerable pickin' and frettin' abilities. Fast forward a bunch of years and you've got the Rolling Stones offering a little sympathy for ol' Lucifer and Led Zeppelin's guitarist Jimmy Page buying a house that had previously been the home of Aleister Crowley, an occultist who some claim was a satanist. A

decade or so after that Iron Maiden is warning us of Satan's wicked ways.

There are those who are quick to point fingers of accusation at musicians who invoke the Devil in their music—just google "Devil in music" and it becomes obvious that there are more than a few people who think this way—but the truth is that most songwriters aren't actively trying to summon a demon or set Satan free to rain destruction on the world. But if that's the case, then why is it that so many writers mine the fertile ground that is the Devil's playground? Conflict might be the answer to that question.

"I'm a nasty surprise / I'm a devil in disguise."
—Judas Priest, "The Ripper"

Historically, it's relatively easy to identify two sides to Satan's role in music. The most obvious of these two is the use of the Devil as a force of wickedness—an evil that threatens to boil over and assault the innocent. It's the approach that has made the biggest splash, due in large part to many a colourful heavy metal album cover depicting some sort of hellish scene, from Iron Maiden's *The Number of the Beast* to Cranium's *Speed Metal Satan* to Slayer's *South of Heaven*.

Despite the extensive imagery, though, the Devil himself often doesn't register a physical presence in the lyrics. That's very much the case for Judas Priest, who tend to instead use Satan as a metaphor for some sort of destructive power. In "The Ripper," that power comes in the form of Jack the Ripper, the famous serial killer. In the song, Priest uses the Devil's literary reputation as a shorthand for the deep-seated evil behind Jack the Ripper's murders.

OF COURSE, references to the Archangel are not always accompanied by such outward violence; sometimes, he is used to represent an inner struggle, the implication being twofold. First, there's the idea that one must be strong enough to tame the Devil inside oneself. Second is the undercurrent of turmoil that the very

concept of an inner demon brings. In music, one can never be truly satisfied—a struggle must always exist or there is little point in existence, at least not when it comes to singing about it.

It's this second tact that Priest takes on "Deal With the Devil," where vocalist Rob Halford sings, "Gotta deal with the Devil / 'Cause you know that the Devil / Done a deal with the Devil / From a heart made of steel."

In this song, the band equates its struggle to "make it" in the music industry with the lord of the underworld. It's perhaps not the most sensitive approach, but it certainly illustrates the usefulness that the Devil can play for songwriters.

"I'm in league with Satan / And you know / There can be no debating my hell-bound trail / I was born with a tail."
—Supersuckers, "Born With a Tail"

While metal's connection with the underworld receives much of the attention, the overt references are not always the most interesting. There's something to be said for subtlety, and, despite the proliferation of brain-dead new country these days, there's still plenty of country out there drawing from the same well of hurt that has fueled songwriters like Hank Williams and Johnny Cash in the past and Lucinda Williams and Ryan Adams in the present.

And, just as there are critics who speak out against heavy metal, there are also those in whom country generates the same intensity of dislike, sometimes even hatred. One website, jesus-is-savior.com, boasts, "Don't kid yourself, country music is just as evil as Rock 'n' Roll."

If that statement is taken as truth, then it's not all that surprising that rock 'n' roll and country share the same background, nor that they coexist quite comfortably in the sounds of many artists.

The Supersuckers has made a name for itself as the "greatest rock 'n' roll band in the world"—well, that's



really more of a self-proclaimed title than one that the band was awarded—but in the 20 years since the group began there has been an assimilation of country into its sound, beginning with the band's fourth album, *Must've Been High*, and continuing to this day. Now, the band is just as capable of pulling off a country set as it is a rock 'n' roll set, and often times the two styles merge into one live performance with the band routinely turning in countrified versions of its rock 'n' roll tunes.

While metal bands tend to make attempts at appearing "dangerous" through their use of Satanic imagery, the Supersuckers take a somewhat more ironic stance in "Born With a Tail," its most obviously devilish tune where vocalist/bassist Eddie Spaghetti proclaims that he's in league with the Lord of the Flies. Still, the only real difference between Judas Priest's "Deal with the Devil" and another Supersuckers song, "The Evil Powers of Rock 'n' Roll," is that Halford keeps a straight face while singing and Spaghetti grins and shoots a knowing wink as he sings, "They got a hold of me / The evil powers of rock 'n' roll." The goal is similar, though: presenting the music as a battleground between the singer and himself, the world or something else. But whatever it is, the Supersuckers are confident.

Spaghetti often demonstrates a

healthy sense of humour in many of his lyrics, but it's when he tones it down that the songs take on an added depth, and that's where the band excels in its country approach.

The Devil's role in art is often that of a tempter and that holds true when the Supersuckers go country. The river of temptation runs strong through the band's output, from the mournful admission "I must've been high" to the sad yet hopeful "Roadworn and weary / I've gone one too many miles / Got no one near me and it's going to be a while."

With the Supersuckers, it's the push and pull between temptation and the potential for at least a small amount of salvation that gives the band's country music a lived-in feel, so Spaghetti can follow up a verse where he sings, "She spends too much time with herself every night / Fooling around with her fears / In the morning she mourns the decline of her mind / Drowning in a bottle of beer," with a refrain that "There's gonna be peace in the valley tomorrow / 'Cause tonight we're gonna blow it all away."

In the end, be it metal or country or blues or whatever else, the Devil is a literary tool best handled with subtlety, rather than like a sledgehammer, because the evil that you are certain is there yet cannot be seen is often far more terrifying than the beast that comes straight at you. ▀

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VUE
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Whatcott vs Satan

PHOTO: JIM LESTER/RYANREYNOLDS.COM

Satan taught Robert Johnson how to play the guitar, had parents calling rock 'n' roll "his" music back in the '50s and '60s and heavy metal owes him a lot of royalties for all of the inspiration and subject matter the entire genre has seemingly taken from him over the years, but is the invocation of Satan through music such a good thing?

Bill Whatcott would say no. You all remember Bill Whatcott, he's the guy who

ran for mayor on a decidedly anti-gay, anti-abortion, pro-Christian platform. You don't remember? OK, well ... he's the guy who published a pamphlet that placed Stephen Mandel's head between the buttocks of two leather-men at a Pride parade. There we go.

So anyway, When *Vue* called former candidate Whatcott, he told us he actually used to listen to heavy metal before he became a Christian, and that the satanic influences in the music would make him feel darker. According to Whatcott, the satanic influence in heavy metal can only lead to bad outcomes

"I think if you look at the vast majority of them they all end up drug addicted, ~~some of them end up in marriages~~ marriages or common law relationships—I don't think it's a good thing," he says of heavy metal musicians. "I think you can look at the fruit—look at Ozzy Osbourne. For all the guy's money is he really a success?"

And while Whatcott doesn't believe that all heavy metal is influenced by Satan, it is influenced by things that come from an opposite position to his worldview

"I don't think the majority of it is bla-

tantly Satanist, but I think if you were to poll heavy metal musicians I don't think you'd find that many of them are big fans of Jesus," he says. "Obviously you're going to get a lot of things that are not of the Christian faith—a lot of promiscuity, drugs and stuff like that which I kind of look at as coming from the dark side."

Ultimately—and Whatcott makes a very interesting point—he doesn't see what the big deal is with Satan and music. At this point, invoking the Devil in music is about as exciting as eating margarine on toast

"I'm a lot more controversial than heavy

metal groups. Heavy metal groups aren't being investigated by human rights commissions and for the most part they only get in for drugs or when they beat someone up," he says, referencing his ~~own~~ legal troubles. "It might be shocking to old ladies but they're not marketing it to old ladies" ▼

Anyone who wants to see just how unsuccessful Ozzy Osbourne is can head south to Calgary where the singer is headlining his own Monsters of Rock festival on Sat. Jul 26. Also appearing are Judas Priest, Testament, Serj Tankian, Hatebreed, Voivod and more

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All the Jolts, twice the codeine

BY HANDBY / PHOTOMONTAGE.COM

Sean Bingham, aka Joey Blitzkrieg, has spent the night at a range of interesting places while touring with his band, the Jolts.

The lead singer says he has crashed in fans' basements when the parents were away, "scummy" hotel rooms, abandoned garages, on the roof rack of the group's tour van and in parks.

"Public parks are always pretty good," Bingham explains. "You can always count on getting at least a few hours sleep."

And while he would like to be crashing in places where there's actually a bed, Bingham admits he's having a really good time, travelling with his three band mates, playing Ramones-inspired rock 'n' roll.

"It's a fucking blast, man," he says, commenting on how much fun it is playing for new people every night. "It's definitely a great life experience."

Bingham started his musical career playing in a Ramones cover band and you can definitely hear the Ramones influence when you listen to the Jolts but, despite the obvious presence of classic punk in the band's sound, Bingham says that when it comes down to it the Jolts are just a rock 'n' roll band.

"A lot of the ideas of punk have changed. The genre's really diluted and there are so many styles and cat-



PREVIEW **THE JOLTS**
WITH THE OLD VIKINGS LET'S DANCE! BIKERMAN'S SON
NEW CITY

egories. I guess we're just punks who play rock 'n' roll," he says. "When it comes down to it, it's all just rock. Punk was always rock 'n' roll—just a little louder and sloppier."

RELEASED IN JUNE, the Jolts' inaugural full-length, *Haute Voltage*, has been getting a positive response from fans and radio stations alike.

Describing it as "electric, loud, high energy, sweat-your-ass-off rock 'n' roll," Bingham says the album is mainly inspired by the state of music, lust and about how he and the rest of the band are a "fucked up group of guys."

"I think that everyone's pretty fucked up, so hopefully they can relate to these tales of being fucked up," Bingham says with a laugh. "I don't know if everyone drinks codeine syrup."

There's a brief pause.

"You probably shouldn't put that in the article, my mom might read it."

EDMONTON EVENT CENTRE

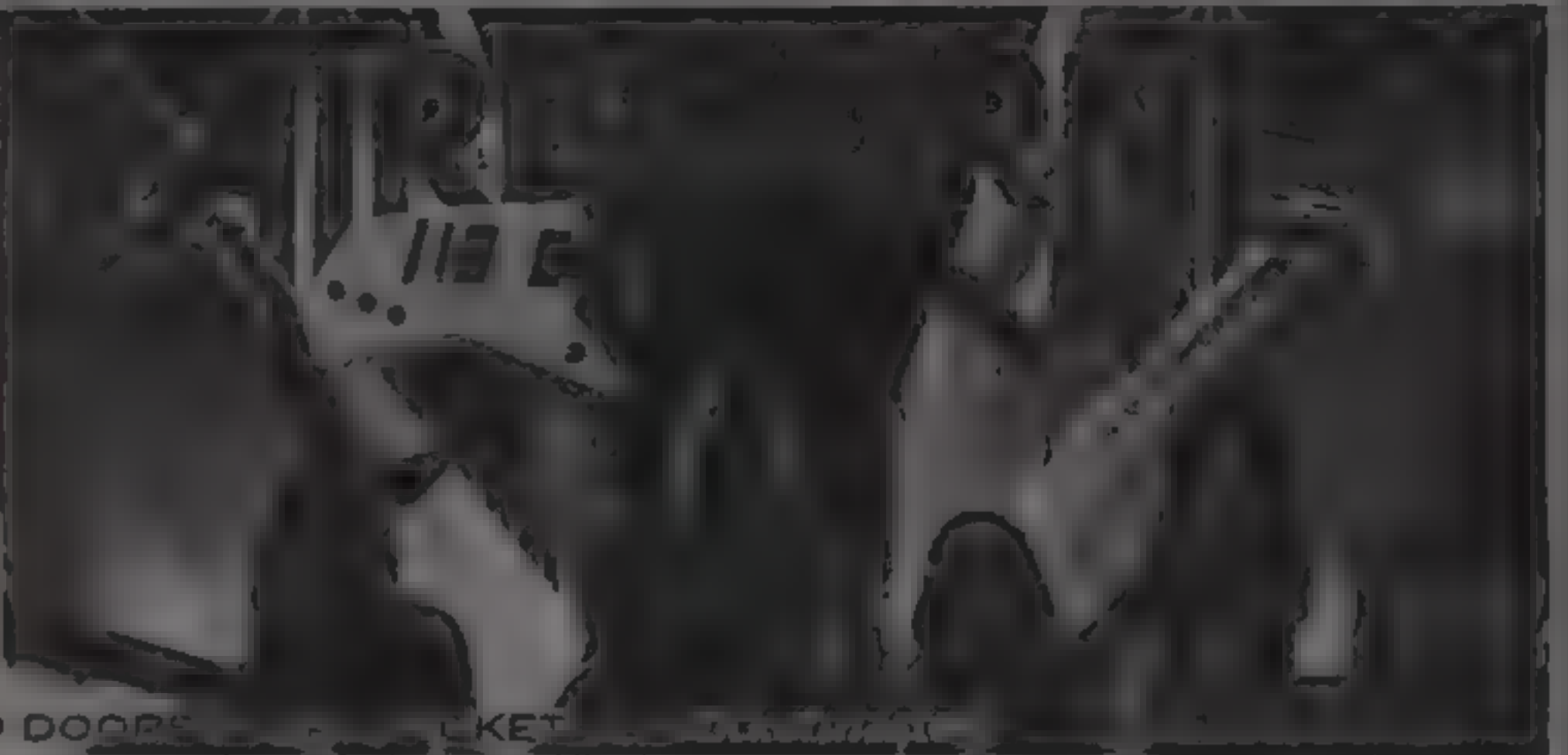
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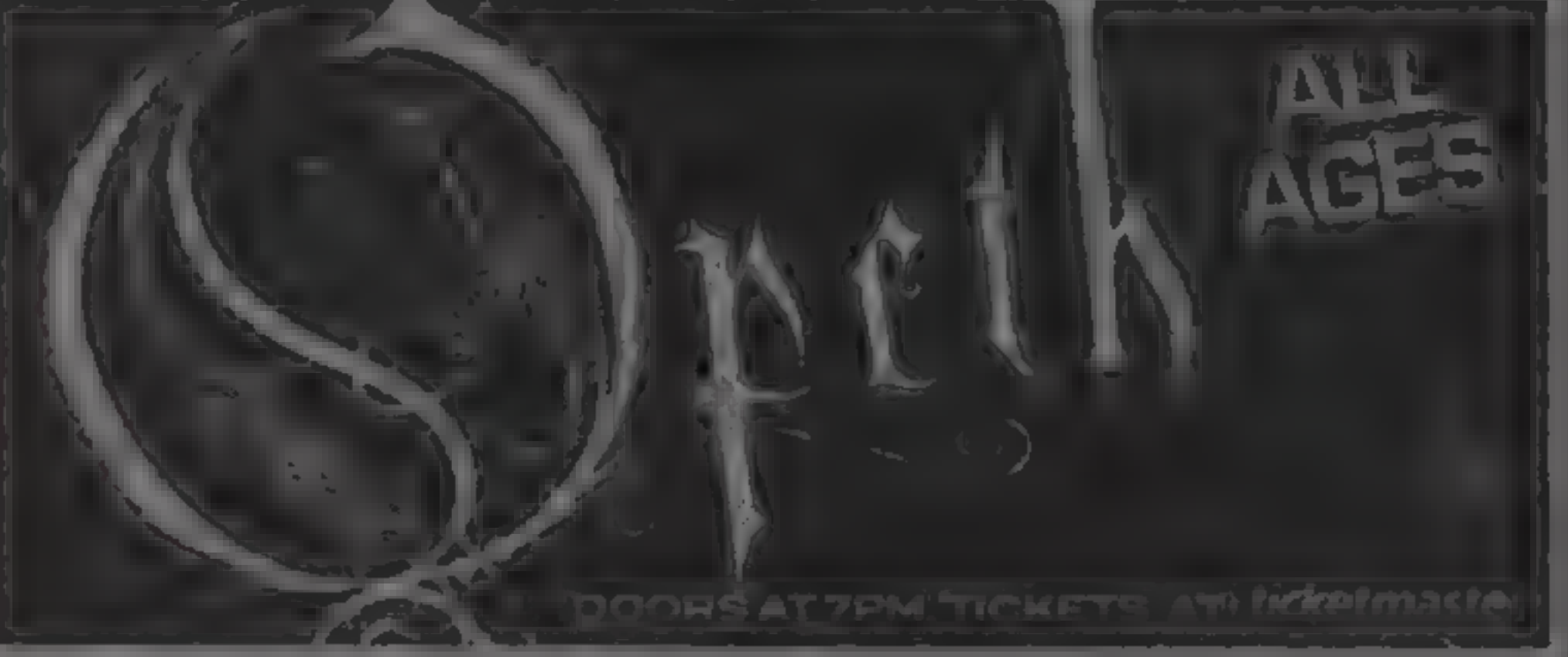
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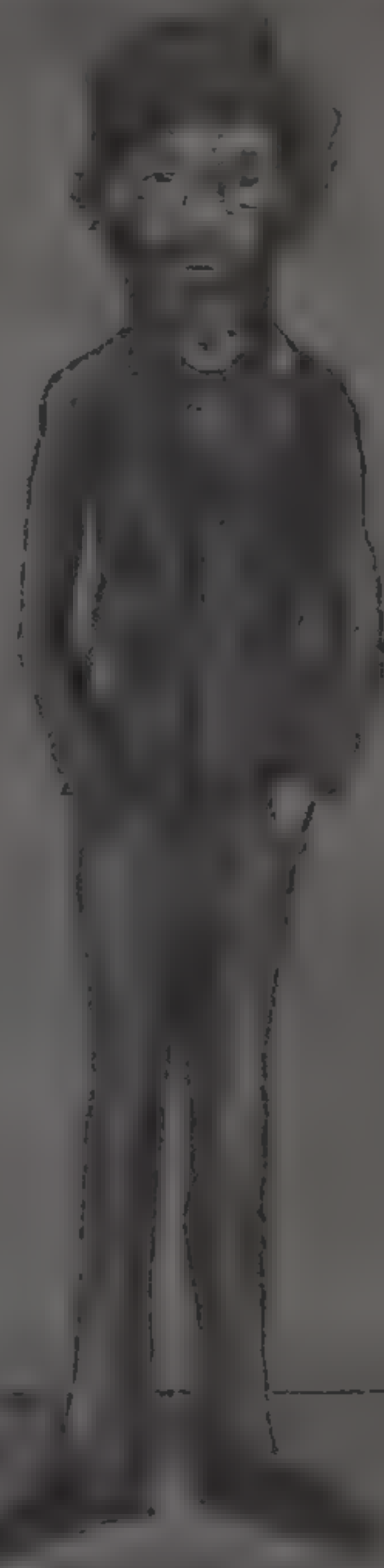


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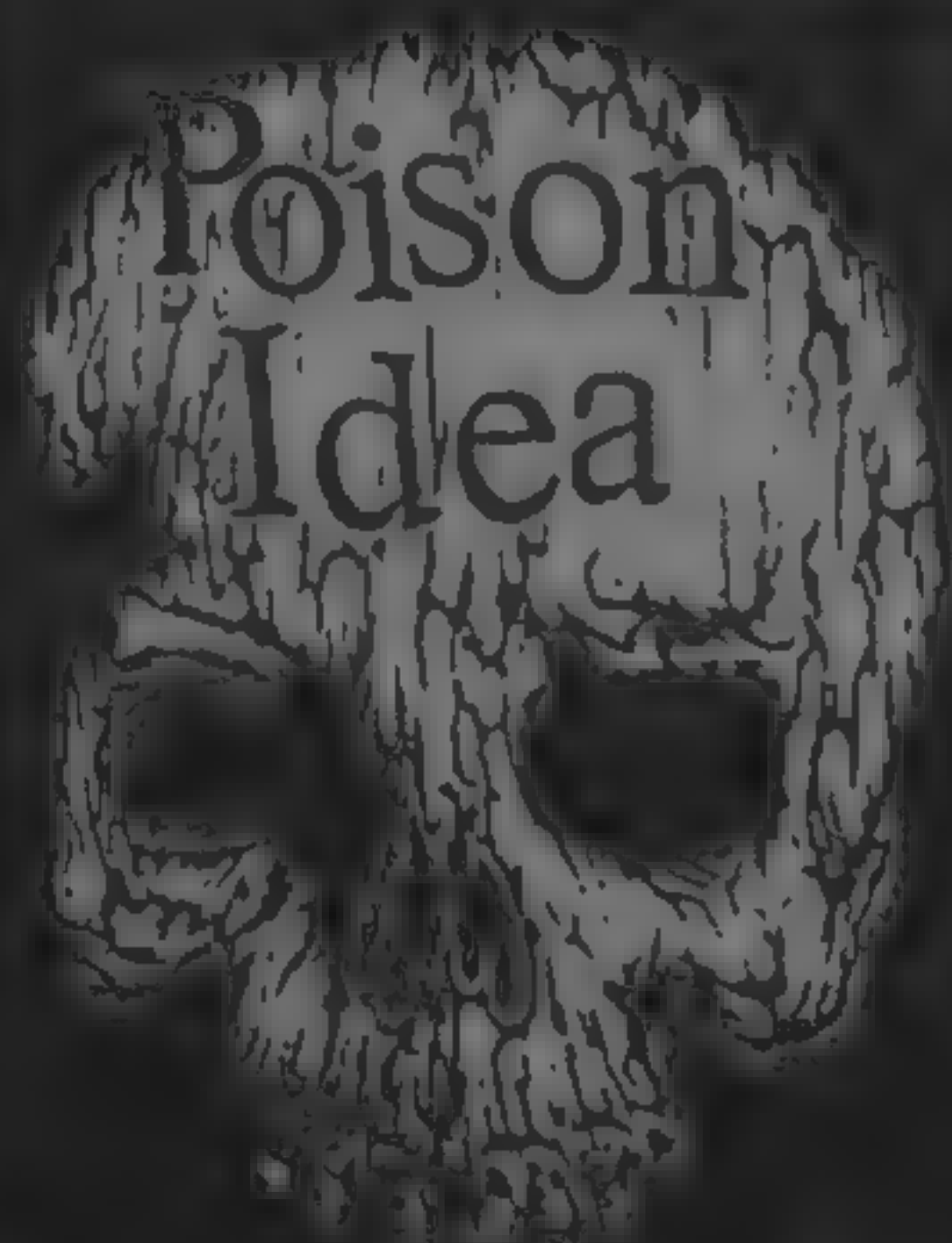
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Three's company for Kaskade

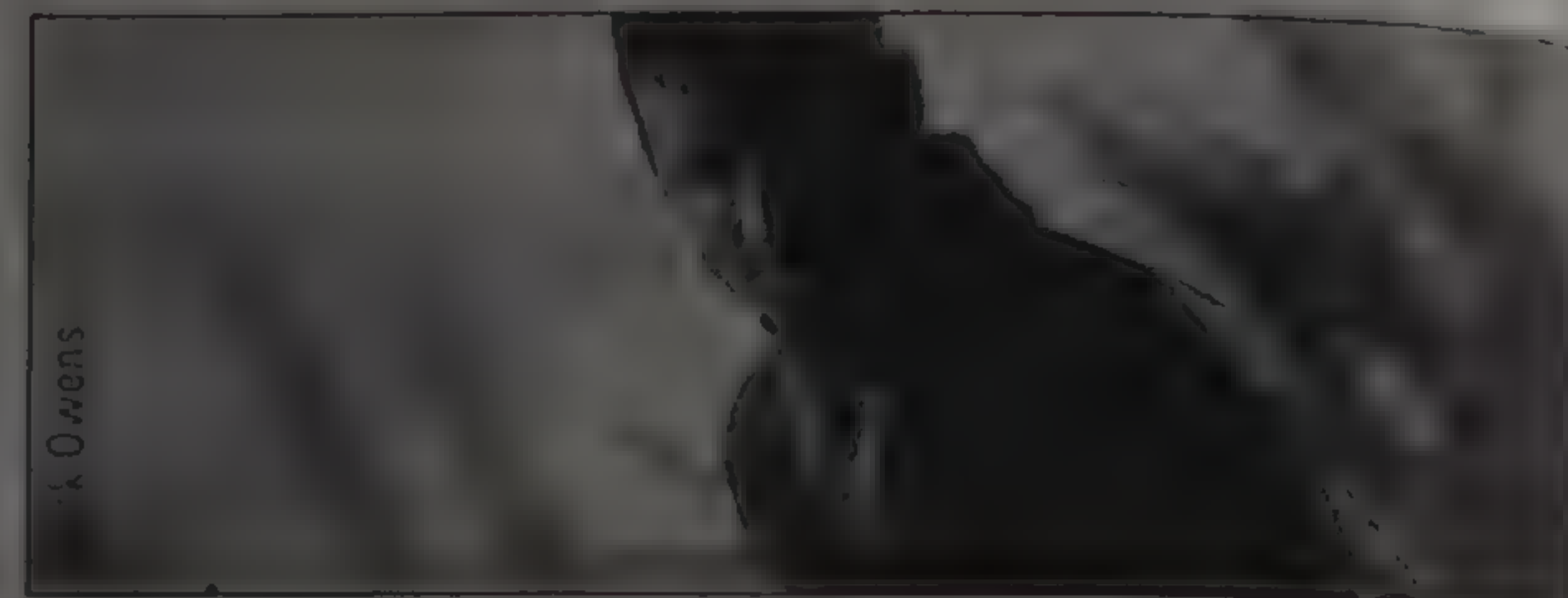
CAROLYN NIKODYM / carolyn@vancouverweekly.com

When you follow a passion for music, when do you know you've finally arrived? Is it when you play your first gig or when you put out your first album? Is it when you're able to book a venue that holds more than 100 people or is it when have your first groupie that doesn't belong to your family of friends?

Successes are fickle and mutable, though, and if you've had any yourself, you know that any accomplishment leads to a newer goal, a higher bar. But if you're Kaskade (aka Ryan Raddon), how exactly do you top a New Year's that saw you perform in three different cities?

Call it Indecision or call it ADD, but instead of deciding on whether to play LA or San Fran New Year's Eve parties, Kaskade thought he'd try to play them both. The cities, after all, aren't that far apart, and New Year's Eve revelers have been known to last long after the clock strikes midnight. Then Las Vegas came a-calling, and with a rented private jet, the plan for a party trifecta was hatched.

"We were really lucky, and it just turned out to be an incredible night, with three very different kind of gigs. But all very, very fun. Very different, but very fun," he explains. "It's like Los Angeles was this huge rave, outdoor 15 000-person party. San Francisco was very San Francisco: 1500 people rammed into this small room, sweaty,



PREVIEW

FRI. JUL. 25 9 PM
KASKADE
WITH KEVIN FROST AND AL ROSE
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PARTY TOWN \$20

hot, pumping. And then Vegas was this afterhours club of just the typical Vegas kind of, like, raunchy club, afterhours people, just starting their party. So it was just a really interesting night, to see all three of those parties in one night."

SOUNDS TERRIBLY CHICHI, sure, but there's a side to Kaskade that sees the opulence for what it is.

"It's interesting, because I think some people crave that and it was never about that for me," he explains. "But I think really remembering what it's about: I loved DJing for my friends for free at a house party 15 years ago. I loved it, and I still love it. I love to write and create music, so it's being able to make a living at it makes it that much sweeter.

"All the rest of the stuff is just

phony. Yeah, playing at Ibiza, all these people kiss your ass, whatever, jump when you ask them to, it's just ridiculous, it's a joke. It's all just phony," he adds. "All that stuff is fake, so it's kind of like holding on to what's real and why I do this and what I love about it."

The other image of Kaskade that you can draw from pulling off three gigs in one night is of a guy who can't sit still. It's the same energy that has seen him release five albums in five years, along with four mixed records, and enough singles to count all your little piggies with.

"Yeah, the last five years is a bit of a blur," he laughs. "I don't think I will always continue like this. There's a lot of next year, spending more time in the studio, and kind of figuring things out that way, because I think it's taken a toll on me physically, more than anything. Maybe a little bit mentally. I don't know, but I think that the wild side of me actually kind of enjoys it."

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... *Me the Man of My Dreams*, you
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... "future" and you can either buy
... or get led to her MySpace
... If you try "past" however, you'll

find the word dekes your cursor like a
backwards game of cat and mouse.

It's telling of an artist who is con-
stantly evolving, looking forward, who
simply won't sit still in one mode of
music long enough to be pigeon-holed
into any genre.

Ndegeocello has been credited for
blazing the trail for the neo-soul singers
of the last decade or so, but her discogra-
phy tells a much richer story, each album
successfully displaying her hypothesis
that all music comes from the same DNA.

"The people, when they are from
... machine, called the computer,
their friend, their spaceship, they get in
there and they travel through all different
kinds of galaxies and try new things from
each one. And I'm looking forward to that
kind of thinking. And not this, 'You fall in
this category, and now you must do this
for the rest of your life.' I'm not on that
path," she laughs. "You can't grow food
that way. You can't just grow one thing.
You kill the dirt; you kill the land."

It's inspiring to talk to someone living

life so unapologetically, someone who
doesn't have a lot of room for regret. That
isn't to say Ndegeocello doesn't look back
on her body of lyrics and think that she
could have done a better job of penning
her sentiments, but the look back seems
coupled with a foot pointed firmly
towards the future.

"I wrote a song, it's called 'If That's
Your Boyfriend (he wasn't last night),' and
all my life I have to realize that I con-
tributed to the idea of dishonesty in rela-
tionships, you know," she admits. "Even

though the song was also about turning
my nose up at a girl, who 'cause of the
way that I look, didn't think that her
boyfriend would like someone like me. I
mean, it's got two different meanings, but
the one that I've got to deal with is just
fornication and loose behaviour and I've
got to live with that.

"So yeah, lots of songs I look back and
I go, 'Hmm, you know, you didn't use
words so well,'" she adds "I try to grow
and hopefully I can get better. I'm just
human." v

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REVIEWS

NEW SOUNDS

Paul Westerberg, 49:00 (Dry Wood Music) "Terri, who you gonna marry?" asks Paul Westerberg on the opening song of his latest solo album, 49:00.

It's an honest question, with Westerberg begging the song's Terri to tell him the truth, put to a rambling shambles of a jaunty, Beatlesque melody that sets things in motion for the album.

Later, Westerberg echoes refrain of "something in my life is missing,"

and, coupled with the earlier request for honesty, that seems an adequate explanation for some of Westerberg's choices surrounding the music here.

The album is currently available only as a digital download from either TuneCore or Amazon.com for \$0.49. Westerberg's explanation for the price is that he felt that a penny a minute was a fair price (although the album clocks in at only 43:55, so it seems that Westerberg is making a little extra profit here—we'll let it slide this time, though, since it's literally only pennies per sale). The album also comes as a single track, the songs all joined together and released without track numbers.

Musically, 49:00 is like an old car carrying you along from town to town. It's comfortable, yet you're never quite sure if you'll make it to the end of the next mile, and there's always a sigh of relief when you do.

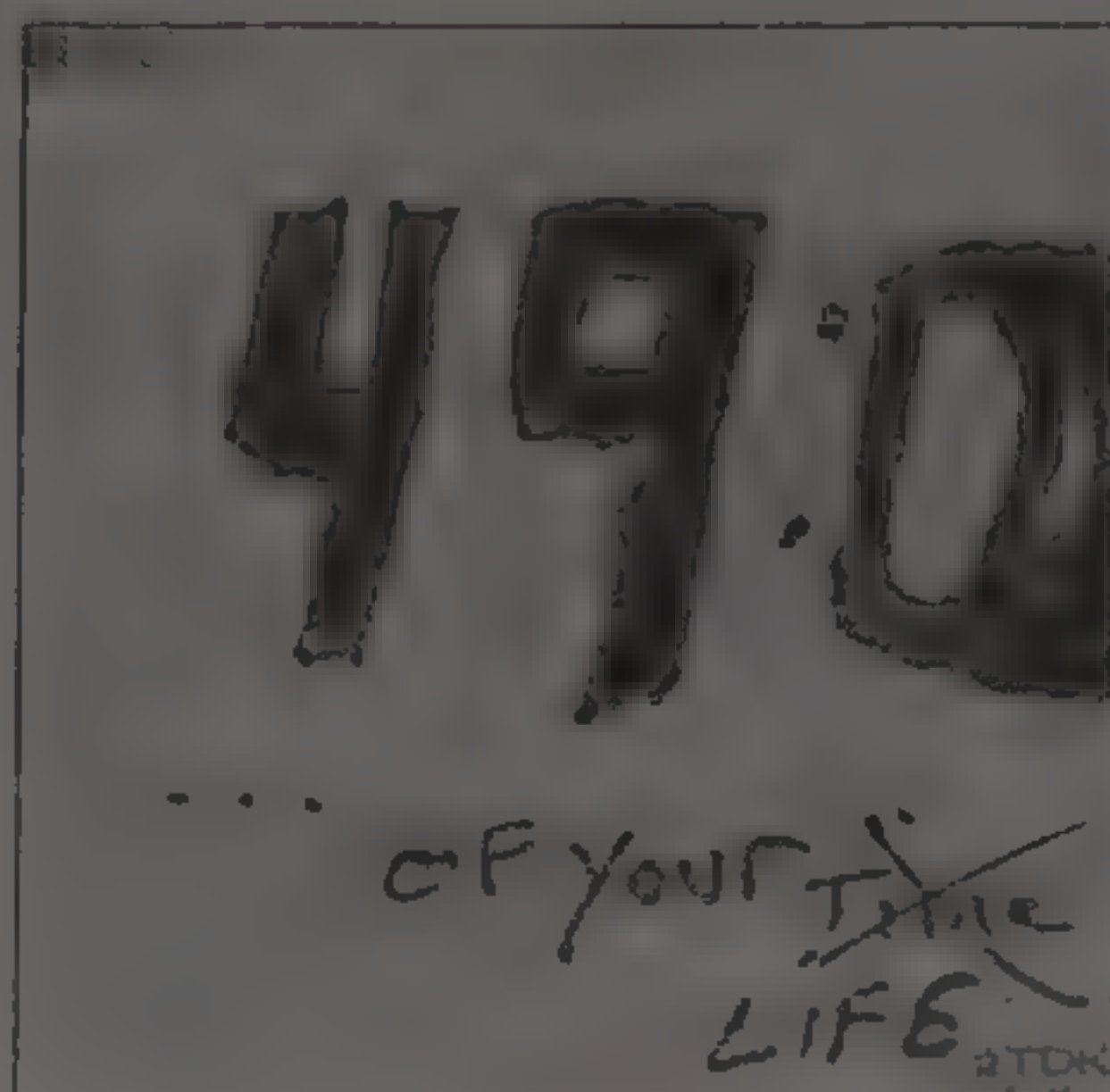
It's not that any of these songs are revolutionary, but that's not the point of them—they exist because Westerberg had them somewhere inside of himself, or maybe he grabbed them from out of the air or found them inside his guitar or wherever else he draws his music from, and he had to

get them out. Westerberg hasn't really played ball with the music industry for a number of years now and at this point in his career the creation and

dissemination of his music seem more important to him than playing the game of hit singles and gold records. It should be thanked for every artist who makes that commitment, especially when they can write songs the way Westerberg can.

Oh, and songs here aren't pretty by any stretch, and neither is the album. Songs overlap, fading in and out over top of each other as one finishes and the next begins. Just as Westerberg has committed himself to getting this album out there for cheap, the listener must commit himself to, well, listening to the album.

Sure you can scan ahead and keep an eye on the times of your favourite parts, but it's much more enjoyable to let the single track sprawl out ahead, as a song ends and another revs up, only to be cut short after a few seconds and have another take its place. The experience is very much like scanning an old AM radio, searching for something that might catch your ear. Or, perhaps it's even more like that moment when you're travelling down the road and you reach the end of the radio signal, gradually losing the music in a wave of static; distant sounds continue to stray in and out for a few short moments, and you adjust the dial trying to call it back, but it's no use, really. The music is back there and you're looking ahead, left to search for something new. And that's what Westerberg offers up here. —EDEN MUNRO / eden@vuweekly.com



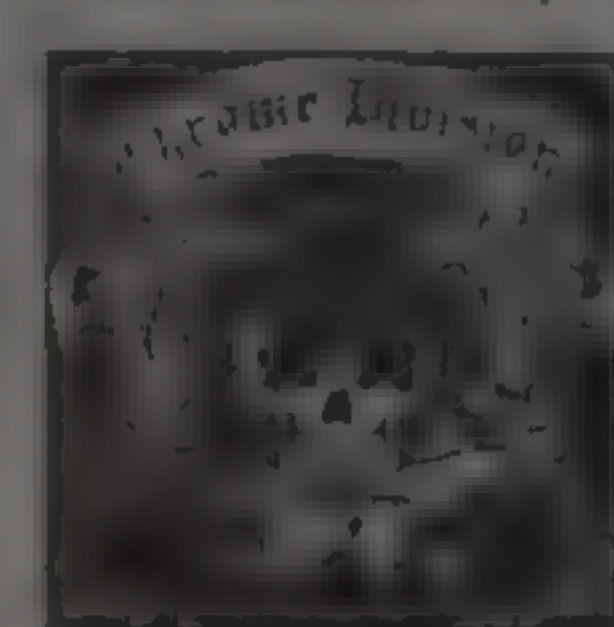
Black Kids, Partle Traumatic (Columbia) Jeer at blogosphere hype all you want: I'll gladly put up with



Monkeys means a band Black Kid blogged in public conversation

group's debut album, Partle Traumatic mixes some memorable musical from the '80s—Robert Smith wailing, jangly Prince guitar, plenty of synthesizers—into an infectious collection of dancey, neon that's catchy, if something of a trick listen. Most songs stick to shimmering nightclub beats and rhythms, laced up with silliness about heartbreak and not telling your boyfriend how to dance with you—though centerpiece "Huh, Jane" slows down and digs deep into its bass-y groove and bit of shout/wail chorus. It's the standard Partle Traumatic, and it shows the Kids could stand to slow things down a bit more often—ridiculous hype doesn't always have to be ramming speed. —PAUL BLINOV / blinov@vuweekly.com

Chrome Division, Booze, Bronds and Beelzebub (Nuclear Blast) this album is just about perfect



Especially opening "The Devil's Music," followed by a chorus of approvals before the band kicks in some surprisingly solid heavy metal roll. This band of Norwegian musicians is relishing every second of sounding a lot like Motörhead at times with the gravel-throated vocal and thrashing guitars on the title track "The Devil Walks Proud" and what they describe as a "Norwegian metal version of ZZ Top's 'Sharp Dressed Man.'" All in all, there's a lot of fun to be had as these guys sell their souls for rock 'n' roll. —EDEN MUNRO / eden@vuweekly.com

Simon Collins, U-Catastrophe (Razor & Tie) Phil Collins's son may be cool, but I'd like to know what I'd like to see? A musical about the life of a person who gets to keep the losers have to stop. It'd be a shame. You round up Simon Collins, Kelly Osbourne, Jakob Dylan, Julian Lennon and Sting's kid and you make them fight in some sort of back alley brawl. Hell, most of these people love the reality TV so much, we could televise the whole thing and give them their last taste of fame—and it would be the very last taste, remember, because the rules state that those who lose must stop making records. On wait. How was Simon Collins's album? I dunno, uninspiring with way too much Pro Tools. —EDEN MUNRO / blirtles / bryan@vuweekly.com

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09. mysterious thai record ????

10. pass the distance simon finn

Cameron Latimer, Fallen Apart
(Hearst) There's nearly a minute of silence in the opening of "Empty Saddle," the opener on Cameron Latimer's debut, before Latimer's smooth voice glides into range.

There's no rush to get to the chorus here, and that attitude serves the music well as Latimer sings songs of broken hearts and broken minds, bad times and worse times and surviving them all. This is country music in the vein of the 1970s, when a little polish could blur the scratches but not make them disappear. And, really, it's the scratches that make this an interesting record, whether Latimer is singing the tale of a man fighting to keep his ranch or trying to get over a love that's been lost. —EDEN MUNRO / eden@vuweekly.com

Stills, Oceans Will Rise (Arts & Crafts) Ironically enough, *Logic Will Break Your Heart* remains the most depressing Stills record ever made even though *Oceans Will Rise* continually speaks of torment and looming disaster.

Don't let that lead you into believing that the band has joined the legions of generic alternative bands out there upon listening to the first few tracks, because things only get better as the album progresses. "Being Here" erases any doubts as to whether this Montréal band has still got it. The track mixes '80s classic rock with something that could have been on *Logic Will Break Your Heart* and it contains guitar melodies that would be just as gratifying without any vocals. "Eastern Europe" with its vivacious rhythms is model rock 'n' roll and yet may be one of the most novel tracks the group has ever recorded. Following that is the more laid back but no less emotional "Hands on Fire." The band has found a way to "drink a little, dance a little" and look back at past (and current) frustrations with some peace of mind. —KRISTINA DE GUZMAN / kristina@vuweekly.com

The Watson Twins, Fire Songs (Vanguard Records) It's difficult to place a finger on the front-porch folk of the Watson Twins: they're probably best known for backing Rilo Kiley's Jenny Lewis on the songstress's solo album, and, somewhat ironically, *Fire Songs* has the pair's most intimate of tones that doesn't really come out of the spot. The best moments show off a little personality, like the disarming and dribbles of "How I Am to Be" which build into catchy electric guitar strumming, or the travelling horn flourishes of "Map to Where You Are." These bits leave an impression a little better than the rest of *Fire Songs'* pleasant but unmemorable repertoire. Not bad, just forgettable. —PAUL BLINOV / paul@vuweekly.com

MUSIC OLD SOUNDS

Anthrax, Volume 8: The Threat is Real (Tommy Boy) Originally released: 1998 Back in the '80s, Anthrax was fronted by Joey Belladonna (after a single album with *Feed the Beast* in 1982). Belladonna's vocals practically free wheeled over top of the band's out-of-control fusion of punk and metal riffing.

The singer was a good fit for the breakneck pace of the early albums. But as the band's songwriting evolved towards a more precise machine that no longer suited Belladonna's voice.

Belladonna was given his walking papers in the early '90s and Armored Saint's John Bush stepped up to the vocal plate, delivering in terms of both voice and songwriting on 1993's *Sound of White Noise* and 1995's *Stomp 442*, both of which dipped heavily into the metal melting pot.

Bush's voice gave the band a heavier sound than it had ever had before, but he was also able to use subtlety better than Belladonna, opening the door wide for the band to stretch its songwriting on 1998's *Volume 8: The Threat is Real*.

The album opens with the industrial thrashing of "Crush," with Bush's voice becoming one with the music, turning the song into a pounding beat of destruction. That track is followed up

by "Catharsis," perhaps the best fusion of straight ahead rock 'n' roll and the angry beating of thrash that the band ever pulled off. And then, as more evidence that the band was an evolving,

creative energy, an acoustic guitar opens up "Inside Out," which then proceeds to alternate between crushing metal and

And the variety continues throughout the album, with the band trying on everything from the old-school metal of

"P & V" to some country-inspired picking on "Toast to the Extras" to some more acoustic/electric strumming on "Harm's Way."

The results are not always entirely successful—"Toast to the Extras" slightly overstays its welcome as it devolves into a trippy, psychedelic recap of the initial three minutes, and "604" is a brief toss-off that comes across as unnecessary—but the record's strong opening trio and the album-closing one-two punch of "Alpha Male" and "Stealing from a Thief" more than make up for any unfulfilled promises.

Unfortunately, the John Bush-fronted version of Anthrax recorded only one more album of original material before the band embarked on a brief reunion with Belladonna. —EDEN MUNRO / eden@vuweekly.com

HAIKU QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vuweekly.com

THE SUBWAYS ALL OR NOTHING INFECTIOUS

Straight ahead rockin'
Not terribly inventive
But done with aplomb

METRO STATION METRO STATION SIN/GENE

Saying this is shit
Would probably be a bit
Offensive to shit

STANLEY JORDAN STATE OF NATURE BACK AVENUE

Soothing jazzy jazz
Like creamery butter on
Sore and chafed nipples

TONY GOUVEIA PAULO ARDUENTE SPA

Pouty Latin crooner
He does his best Blue Steel but
Looks constipated

STREET DOGS STATE OF GRACE HELLON

Chanty street wise punk
These guys will totally rock
and clean your windshield

THE PACK AD FUNERAL MIXTAPE MINT

I don't want to harp
But .. Y'know that band White Stripes?
You owe them a beer

PEV THEORY LIGHT IT UP INTERXION

Scuzzball rock 'n' roll
For angry Balicappers and
Shipper/receivers

THE SMITH GREENS LIVE IN CONCERT RICH

I don't want to harp
Y'know Elvis Costello
You owe him some cash

NEURAXIS THE THIN LINE BETWEEN INDUSTRIAL

Heavy heavy stuff
Like a bag of bowling balls
Taped to an anvil

GREG "MILKA" CROWE

Special Guests GhostKeeper

Velvet Underground

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SATURDAY JULY 26TH



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DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

ARTS OUTREACH BIG BANDS KINGSWAY

Centre for the Arts (780-497-4303) • For musicians of all levels to play a variety of music • Tue or Wed (7:30-9:30pm)

AWA 12-STEP SUPPORT GROUP

Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon including holidays (7:30pm)

CANADIAN NATIVE FRIENDSHIP CENTRE

11205-101 St (780-479-1999) • Basketball; Mon (5-7pm) • Healing Circle; Mon (6-8pm) • Boxing; Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball; Tue (6-8pm) • Sewing Circle; Tue (6-8pm) • Beadwork Class; Wed (6-8pm) • C.N.F.C. Pow-wow; Wed (6-9pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class; Thu (6-8pm) • Elders and Residency; Fri (all day) • Safe Using and Harm Reduction; last Fri every month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night; Fri (6-8pm)

DEVONIAN GARDENS (780-987-0362) • Parkland County artshow Classroom; Aug. 1-4 (10am-6pm)

EDMONTON GHOST TOURS

3187) Rescuer Statue, Walterdale Playhouse, 10322-83 Ave, www.edmontonghosttours.com • A ghostly walk in Old Strathcona • Until Aug. 21; Mon-Thu nights only (9:30pm) • \$5

FREE YOGA Lululemon Athletica Kingsway security entrance 2 (780-471-1200) • All levels welcome, new styles each week, mats provided • Every Sun (6-7pm)

INTUITIVE YOGA - IN THE PARK

Notley Park, 11603-100 Ave (780-909-9355) • For all shapes, sizes, ages, levels, genders, practice together in the park (depends on weather), with Tamra Steen • Mon-Thu (6:30-7:15am); Wed only at Grandin Park-LRT (5:45-7:00pm); Sun (10:45am-12pm)

MEDITATION • Gaden Samten Ling

Tibetan Buddhist Meditation Society: 11403-101 St (780-479-0014) www.gaden-samtenling.org by Kushok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization,** 208, 10132-105 St (425-1050) www.bkwsu.org; Raja Yoga Meditation • **Meditation and Buddhist practices** 10502-70 Ave, www.karmatashiling.ca (633-6157) with Tibetan tradition Lama Ani Kunsang. Beginners welcome, instruction available; free; Wed (7pm)

STRESS RELIEF www.steen-worklifebalance.com (780-909-9355) • Management Seminars; Interactive Laughter Workshops; Intuitive Yoga in the park, \$10 Drop-in; Nutriton Alternatives; WOW-Wired-on-Words; Desire Change

TOASTMASTERS CLUBS • Chamber

Toastmasters Club: Chamber of Commerce, 600, 9990 Jasper Ave (780-459-5206); Thu (6pm) • **MacEwan:** Grant MacEwan College, Rm 5-238, 10700-104 Ave (780-633-3921); Fri (noon-1pm) • **N'Orators Toastmasters Club:** Londonderry Public Library www.norators.com; Wed (7-8:45pm) • **Power Speakers:** Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St (780-459-0642); Wed (7-9pm) • **Pursuers:** Best Western Cedar Park Inn, 5116 Gateway Boulevard (780-457-0808); Wed (7-9pm) •

Chamber: Kingsway Bn, Milford Health Building, 131 Airport Rd (780-498-4608/474-1138) Thu (7-8:30am)

WOMEN IN BLACK

Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) every month, stand in silence for a world without violence

QUEER LISTINGS

AFFIRM SUNNYBROOK - RED DEER

Sunnybrook United Church, Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue (7pm) every month

BUDDYS NITE CLUB

11725B Jasper Ave 780-488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDivi and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT)

Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontonpt@yahoo.ca, www.primetimer-sww.org/edmonton

GLBT SPORTS AND RECREATION

www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St (780-465-3620); Wed (6-7:30pm) • Bootcamp; St. Alphonsus, 11624-81 St; Mon (7-8pm); bootcamp@teamedmonton.ca • Bowling: Gateway Lanes, 100 3414 Gateway Blvd; Sat (5-7pm); bowling@teamedmonton.ca • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamedmonton.ca • Volleyball: 101 Amiskiwacy Academy, Municipal Airport Terminal just off Kingsway; Wed recreational (8-10pm); recvolleyball@teamedmonton.ca; Thu Intermediate; volleyball@teamedmonton.ca • YOGA (Hatha): Free Lion's Breath Yoga; every Sun (2-3:30pm); yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB

Boots, 10242-106 St (780-387-3343) • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus

• Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu every month (fall/winter terms): Speakers Series. Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE

404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/780-488-5768) • Providing confidential peer support to people living with HIV • Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELINE SATLAM FOUNDATION

Faculté St. Jean, Rm 3-18 (780-490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) every month • Free (member)/\$10 (membership) • Pre-registered

MAKING WAVES SWIMMING CLUB

www.geocities.com/makingwaves_edm • Recreational and competitive swimming with

coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave

• Support meeting for parents, families and friends of lesbian, gay, bisexual and transgendered people • 1st Tue (7pm) every month • Information phone Ruby at 780-436-1998 after 6pm, or edmontonab@pflag-canada.ca

PRIDE CENTRE OF EDMONTON

9540-111 Ave, www.pridecentreofedmonton.org (780-488-3234) • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Meet every Tue/Thu (2-4pm) • CA: Meet every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat (noon) • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat (7-9pm); yuy@shaw.ca • Womospace: Board meeting 1st Sun each month (10:30am-12:30pm) • Trans Education/Support Group: Meet the 1st and 3rd Sun (2-4pm) of each month; www.albertatrans.org • Men Talking with Pride: Meet every Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month (7pm) • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting the 2nd Tue each month (7:30pm) • PFLAG Edmonton: Support and resource group for parents and friends of GLBT individuals meet the 1st Tue each month (7pm) • Free short-term, solution-focused drop-in counseling; every Wed (7-10pm) • YouthSpace: drop-in for LGBTQ for youth up to 25; Tues-Sat (3-7pm)

PURE HEAT Velvet Underground, 10030-102 St

www.pureedmonton.com • An evolution of gay nightlife. A new monthly party for the gay community featuring celebrities and The World resident DJ Dan James, shirtless dancers and special guest appearances • June 19 (9pm door) • \$10 (door)

ROBERTSON-WESLEY UNITED CHURCH

10209-123 St (780-482-1587) www.rwuc.org • Soul OUTing: an LGBT-focused alternative worship • 3rd Sun every month (7pm); worship Sun (10:30am); people of all sexual orientations welcome. A LGBT monthly book club and a bi-monthly film night. Call for more info or email jravenscroft@rwuc.org

ST. PAUL'S UNITED CHURCH

1100-76 Ave (780-436-1555) • People of all sexual orientations are welcome • Every Sun (10am worship)

WOODYS

11723 Jasper Ave (780-488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

CAPITAL EX Northlands, www.capitalex.ca

• Summer Celebration • Until July 26

DOWNTOWN SUMMER PARTY TENT

Jasper Ave, between 107 St-108 St (780-420-9098, www.thebankultralounge.com/780-428-0099, www.oilcityroadhouse.com) • Featuring radio DJs; bands, DJs and VIP's from the indi race including drivers • Until July 26

EDMONTON AND ATHABASCA DISTRICT HISTORIC FESTIVAL

and extends from Wetaskiwin in the south, Fort Chipewyan in the north, Vermilion in the east and Jasper in the west, www.historicedmonton.ca (780-439-2797) • Includes tours/activities at museums, historic sites and in communities. Showcasing the history and cultural heritage in urban and rural settings • July 25-Aug. 3

EDMONTON HERITAGE FESTIVAL

Hawrelak Park • Aug. 2 (noon-9pm); Aug. 3 (10am-9pm); Aug. 4 (10am-7pm)

EDMONTON INDY RACE

tonindy.com • Concerts, autograph sessions, motocross performances • July 24-26

EDMONTON TRANSIT, HISTORICAL

TRANSIT TOURS Depart from north side of City Hall, 103A Ave, between 99 and 100 St

• Glenora Route, July 26-31; Norwood Route, Aug. 2-7; Strathcona Route, Aug. 9-14; Highlands Route, Aug. 16-23 • July 26-Aug. 23; Tue, Thu (1:30pm and 7pm); Sat (10:30am and 2pm) • \$5

LEONARD COHEN INTERNATIONAL FESTIVAL

Various Venues, www.cohenites.blogspot.com • Until July 28 • Celebrate Leonard Cohen in several days' worth of music, art and film; featuring singers, songwriters, film-makers, dancers, and visual artists • Winspear Centre: Gala Concert; Sat, July 26 • Masonic Hall, 10318-100 Ave; concert-in-the-round; Fri, July 25 (8pm) • Citadel Rice Theatre, 9828-101A Ave; *Dance Me...*; Until July 24 (7pm) • Stanley A. Milner Library Theatre: Documentaries and music videos by artists who have recorded his songs; July 24 (5-7pm)

PERUVIAN INDEPENDENCE DAY CELEBRATION

Citadel Maclab Theatre, 9828-101A Ave (780-709-2399) http://aculpeca.com • Peruvian Canadian Cultural Association (ACULPECA) and the Edmonton Folk Arts Council will feature entertainment from artists representing Edmonton's Peruvian cultural community • July 19 (1pm) • \$5 (door); Proceeds will be donated to UNICEF in support of the cyclone victims in Burma

PUPUSA FESTIVAL

Community Centre, 9218-118 Ave (780-473-7735/780-454-6558) • The Salvadorean Society of Edmonton present a family oriented afternoon featuring a Latin Combo Band, dancing, ethnic cuisine, games, singing and Pupusa eating contests • Sat, July 26 (12-8pm) • Free

ROLLER DERBY

Dow Centennial Centre, 8700-84 St, Fort Saskatchewan, www.oilcity-derbygirls.ca • Oil City Derby Girls, Black vs. White Scrimmage • Sat, July 19 (6:30pm door) • \$10 (adv)/\$15 (door)

TASTE OF EDMONTON

Churchill Square • July 18-27 (11am-11pm)

WETASKIWIN AIR SHOW

Alberta Museum, www.wetaskiwinairshow.com (1-800-661-4726) • *Remembering our Veterans:* Featuring the Canadian Forces Snowbirds • July 26-27 • Free

KARAOKE

BLIND PIG

32 St. Anne Street, St Albert (780-418-6332) • Tue/Wed/Fri: Karaoke with Shelly

BILLY BOB'S SPORTS BAR

Inn, Stony Plain Rd (780-484-7751) • Wed (8pm-12am); Thu, Fri, Sat (9:30pm-1:30am); with Right Said Ed

CASTLEDOWNS PUB

457-7111 • Tue (9pm-1am); with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB

Millbourne Rd (780-462-6565) • Tue (9pm) with Sonia/Prosound

CROWN AND ANCHOR

Castledowns Rd (780-472-7696) • Thu (10:30pm) • Wed: Name that Tune

DRUID

11606 Jasper Ave • Wed nights: with Gary from Mr. Entertainment

ECCO PUB

9605-66 Ave (780-435-5050) • Sat (9pm-1am)

GAS PUMP

10166-114 St (780-488-4841) • Tue/Wed (9pm-1:30am): Gord's Best Live Singing Show

HAWKEYES TOO

9898 • Fri, Sat (8pm-midnight): Hot Karaoke Productions

HOLLIGANZ PUB

1168 • Fri: Karaoke with Krista, Liquid Entertainment

INGLEWOOD PUB

12402-118 Ave (780-451-1390) • Thu, hosted by Gordo; Fri/Sat: hosted by Jolly Greg Giant (9:30pm-2am)

JASPER PLACE HOTEL

15326 Stony Plain Rd (780-489-1906) • Mon (9pm-1am):

Karaoke

KNIGHTS PUB SOUTH 19 Ave, 105 St (780-461-0587) • Fri/Sat (10pm-2am): Gord's Best Live Singing Show

LAMONT HOTEL

4815-51 St, Lamont (780-895-2413) • Last Fri every month (10pm-2am): with ProSound Productions

LIONSHED PUB

Coast Textiles Bldg, 144 Gateway Blvd (780-431-5815) • Sun (8pm) With Lion Lion Entertainment

MAZADAR

10725-104 Ave (429-4940) • Fri (5pm-late); with Chris

MOJO'S

Best Western Hotel, Fort Saskatchewan (780-998-7888) • Fri (9:30pm): with Sonia/Prosound Productions

MOM LISA'S PUB

7752 • Thu, Fri, Sat: sound and songs with great hosts

NEWCASTLE PUB

1999 • Thu

NEW WEST HOTEL

489-2511 • Sun (3-7pm)

O'CONNOR'S IRISH PUB

(780-465-4834) • Thu (8pm): Terra with Mr. Entertainment

ON THE ROCKS

482-4767 • Mon (9:30pm): with Wil Clark and Mr. Entertainment Wed (9:30pm) Name That Tune • Thu (9pm): Salsa Rocks v Cuban salsa DJ

ORLANDO'S

15113-121 • Wed, Thu, Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB

6401-104 St (780-988-5457) • Sat (9pm) hosted by Jenny Joy

PPIEM BAR AND GRILL

(780-990-0038) • Karaoke every Wed (11pm) hosted by Licorice Whip

ROCK PUB AND GRILL

Albert (780-458-5571) • Karaoke Tue (9pm-1am); TLC Entertainment

ROSARIOS

11715-108 Ave (780-447-4777) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL

10604-101 St (780-423-3499) • Mon-Sat (9pm); Sun (7pm): with Ruth • Highstreet 10315-124 St (780-482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (780-7211); Thu-Sat (9:30pm-1:30am) • 99 S Ave; Thu-Sat (9pm-1am): with Off-Key Entertainment

ST. MICHAEL HOTEL

(9pm-1am); with ProSound Productions

SHERLOCK HOLMES

Karaoke Industry Night Sundays: Terra with Mr. Entertainment; 9pm-2am • Rock Band Mondays: Terra with Mr. Entertainment, play for fun, all skill levels; 8pm start

SIDELINERS PUB

6006 • Thu/Sat (9pm-2am); with Shelley

SILVER MARTINI

9753 • Every 2nd Sat (9pm-1am); with ProSound

TAPHOUSE

9020 McKenney Ave, St. Albert (780-458-0860) • Wed (9pm-1am): hosted by Beauty and the Beast

THORSBY HOTEL

4913-50 Ave, Thorsby (780-789-3681) • Sat (9:30pm-1:30am), with ProSound Productions

TRANSIT HOTEL

12720 Fort Rd (780-475-5714) • Thu (7:30-11:30pm): with ProSound Productions

WILLY'S PUB

Sherwood Pk • Every 2nd Sat (9:30pm-1:30am)

WOODY'S PUB

857 • Karaoke Mon-Fri (12pm-1am) • Chad • Every Sat (7pm-12am) with host Chad • You Don't Know Jack: Game show every Thu (8pm) with host Patrick (aka Tequila Mockingbird) and side kick Scooter

Y-WHEELS LOUNGE

8069 • Wed (7:30-11:30pm): with Sonia/Prosound

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LGBT QUEERMONTON

I think the best thing that could have happened to queer culture in Edmonton was the closing of the Roost. In its absence, new events and nightlife opportunities are starting to emerge that express the diversity of queer culture that the city has had brewing for a long time.

While the Roost was open, we all got lazy. We knew there was a guaranteed good time waiting for us on Saturday night. The music was pretty bad, but you knew you would see old friends, make new ones and end up having a good time even if the Roost didn't offer you everything you knew a club could. Then, with the Roost's last night—Dec 31, 2007—it was all gone and people suddenly started improvising what to do next.

First was the resurgence of the guerrilla gay bar phenomenon, where a bunch of gays all go to one typically straight bar and, by outnumbering the heterosexuals and hopefully making friends along the way, turn the place into a gay venue, if only for one night. One of the most memorable nights occurred in the spring at a bar just off 118 Avenue when a night of gay/straight karaoke ensued.

Then DJ Sexxy Sean started spinning at both Boots and Prism, bringing existing crowds together and creating new crowds

to the typically Bear and Butch bars along the way. By doing so he reminded the community that a party is where you make it.

Trying to get into the action as they attempt to start their own gay clubs, straight bars unofficially began having gay nights to test it out, albeit with mixed results.

Because of house parties, finals and art openings, it wasn't until the summer that most people noticed that there was no place to go. By then some people already had a plan in place.

Starting a few weeks before Pride I started seeing the posters for Pure around the city. In Toronto it's nothing to see the image of an attractive man emerging from a pool of water to advertise a local event, but seeing it in Edmonton shocked me. Then last week, while writing a story for the front section of *Vue* about post-Roost life, I had the chance to meet the guys of Uplift Entertainment, the ones responsible for the posters and the planned monthly gay men's dance party.

For Jamie Miller, one half of Uplift, the need for the parties was getting desperate. Coming from Toronto, he was hankering for a night out where he could see men like himself—settled, well-rounded professional men who take care of themselves. He wasn't finding it at Buddy's, and in his experience the online world was filled with guys who aren't ready to

come "out" or who lie about what they look like. The idea of a monthly party to bring like-minded people together was the ultimate answer.

WITH THEIR THIRD event happening last weekend at Velvet Underground, Uplift has created a new gay brand in Edmonton that speaks to gay guys with a 9-to-5 job and a gym membership who have an urge to be free and social. And while at first I was leery about the creation of an event that catered to the most privileged group among the queers—middle class, mobile gay guys—it makes sense that the first group to emerge with its own response to the question about what to do on a Saturday night would be the group that could most afford to throw one.

In a way this kind of focused, segregated gayness is a sign of progress. When I was in Toronto for Inside Out, the international Lesbian and Gay film festival, I was always surprised that while I was watching a film about gay men, in a nearby theatre there would be a room full of people watching a lesbian film—presumably most of them being lesbians. I remember thinking that in Edmonton we didn't have the luxury of segregation; if there was a gay event—no matter what the focus—we all went.

And while I bemoaned the closing of the Roost for this very reason, I have come to see the clumping together of queer tribes as a rite of passage for the

community. In order for any one group to develop, grow and embrace their own diversity, they have to be free to explore it and create a community because of it.

But it isn't just the jockish gay males who like dance remixes that are carving out their own nightlife. Sean Thompson and the Empress Ale House just announced that due to the success of the pride event Beers for Queers, which saw the Empress patio packed with mellow homos of all stripes, they will be making it a monthly event as well.

For other people, like Karen Campos, the Roost and other Edmonton gay bars were never diverse enough to begin with. The shitty music aside, there was also in her mind a lack of difference in who felt welcome at the bars. Now, in collaboration with a friend, she is embarking on creating a queer dance extravaganza that she hopes will include local talent that will appeal to people like her who are "slightly design/art oriented, slightly more into a not-so-mainstream music scene and slightly sick of dancing to ABBA or Cher because of lack of choice."

In the end, a nightclub is not a community centre and doesn't owe the community anything other than a safe, clean place to drink, socialize and drink. With the closing of the Roost and the creation of responses to what could exist in its place we are reminded that as citizens it is we that make the city and it is us that get to decide what happens in Queermonton. ♥

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ARIES (MAR 21 - APR 19)

Anna Renalda Hyatt, a reader from Colorado, bragged to me about her prowess. "My capacity for expressing love far surpasses that of anyone I have ever met," she wrote. "I am a Sublime Genius of Love, a Master of Unconditional Compassion, a Virtuoso of Deep Empathy." Your assignment in the coming days, Aries, is to compete with her: unleash a perfect storm of ingenious passion that will ignite subtle revolutions everywhere you go. Explore the frontiers of smart love.

TAURUS (APR 20 - MAY 20)

Your teeth aren't white enough. Your laugh sounds weird. Something's amiss with the way you solve problems; I'm not sure what, I just know you've got a disability there. And as for your hair: could you please change it so it doesn't make you appear so out of touch with reality? OK, now relax. Everything I just said was a bad joke—it wasn't true at all. I wanted to show you how susceptible you are to believing the lie that you should be different from what you actually are. The fact is, Taurus, this is an excellent time for you to practice feeling a total acceptance of and curious fascination with yourself.

GEMINI (MAY 21 - JUN 20)

At the end of a recent school year, only 37 per cent of New York's high school students passed the state-administered math exam. Instead of withholding diplomas

from the other 63 per cent, officials nullified the results and eased the standards for future tests. Normally I'm queasy about lowering the criteria for success, but in this case I approve. Math is absurdly overvalued as an educational necessity. There are many other subjects that should get more emphasis in the high school curriculum. Teach logic, not algebra! Teach critical thinking, not trigonometry! My rant is a prelude to the climax of your horoscope, which is this: stop pushing so hard to accomplish a task that's really not all that important in the long run.

CANCER (JUN 21 - JUL 21)

During a trip to India, my friend Jeff paid a boatman to row him out into the Ganges River for a little recreational cruise. When they got there, the boatman stopped and refused to move, let alone row him back to shore, unless Jeff forked over a surcharge. Don't let something like that happen to you in the coming week, Cancerian. Always have a well-planned arrangement, agreed on in advance, to come back from wherever you're brave enough to go. Be experimental, yes. Explore new territory, yes. Be willing to surrender some control, yes. But make sure you've got a return ticket.

LEO (JUL 23 - AUG 22)

"Everybody experiences far more than he understands," said philosopher Marshall McLuhan. "Yet it is experience, rather than understanding, that influences behaviour." This is always true, but it will have special meaning for you in the coming days. You're about to be inundated by a flood of raw perceptions, sensations and feelings, and only a fraction of it will be namable, let alone comprehensible. That shouldn't be a

problem, though. Your job is simply to marvel at all the novelty that's flowing in, not to be in an anxious hurry to define it.

VIRGO (AUG 23 - SEP 22)

Your life story is about to deepen and sweeten and get more interesting—if, that is, you follow the trail of clues into the dark forest, and if, as you travel, you hum songs that are both sad and happy and if you call on the spirit of your favourite dead person to accompany you. Of course, you're perfectly free to refuse the call of your destiny, and never even take a glance into the dark forest. But in my opinion, that would cheat you out of some profound fun that has the potential to teach.

LIBRA (SEP 23 - OCT 22)

I came across a website called "The Common Man's Book of World Records." It lists triumphs that have been ignored by the more famous *Guinness Book*. It tells us that Basel Nevins licked an asphalt road for 77 minutes straight, establishing an unsurpassed benchmark. Glen Schlacknik did an astounding 5216 squat-thrusts on an escalator in one session and Charles Zenk threw a mailbox 10 metres. In the coming week, I invite you to be inspired by these unsung masters, Libra. According to my reading of the omens, you're primed to achieve peaks of accomplishment that few others have even attempted.

SCORPIO (OCT 23 - NOV 21)

According to Jewish legend, there are in each generation 36 righteous humans who prevent the rest of us from being destroyed. Through their extraordinary good deeds and their love of the divine spark, they save the world over and over

again. They're not famous saints, though. They go about their business anonymously, and no one knows how crucial they are to our well-being. Might you be one of the 36? I bet you'll be acting like one of them in the coming week. Your capacity for disseminating blessings will be astounding. The ripples of benevolence you initiate could ultimately go around the planet and return to you.

SAGITTARIUS (NOV 22 - DEC 21)

In his book *The Medusa and the Snail*, science writer Lewis Thomas said that the English word "error" developed from a root meaning "to wander about, looking for something." That's why he liked Darwin's idea that error is the driving force in evolution. I think this wandering-about-looking-for-something approach should be the driving force in your personal evolution, Sagittarius. The coming weeks will be a great time to meander and get distracted and stumble upon unexpected opportunities. May all your mutations have a positive spin!

CAPRICORN (DEC 22 - JAN 19)

I predict you will have 32 dreams as you sleep in the coming week. In at least five of those adventures, you will be offered a chance to wield a magic hammer like the one that belonged to the Norse god Thor. You're under no obligation to use it, of course. But if you do, it could help you smite dream adversaries, from stupid giants to evil ducks to rash-covered devils. You could also take advantage of it to build things, like a dream house or a dream boat. The proper use of the hammer will be a constant test, since you'll have to be ever-alert and adaptable as

you decide whether to employ it for destruction or creation.

AQUARIUS (JAN 20 - FEB 18)

"Why, I don't even respect myself, I tell ya," said comedian Rodney Dangerfield. "When I make love, I have to fantasize that I am somebody else!" Your assignment, Aquarius, is to experiment with just the second half of that formulation. In other words, while you're making love, fantasize that you're somebody else. But do it because you care deeply about yourself—so deeply that you want to transcend your customary reactions and expand your identity. Do it because you dare to awaken to previously unknown possibilities of who you might be. By the way, this exercise will yield even better results if you not only play with experimental self-images when you're doing the wild thing, but all the rest of the time as well!

PISCES (FEB 19 - MAR 20)

In her book *Zen Miracles*, Brenda Shoshanna defines the "shadow" as being the unacceptable aspects of ourselves that we dump into our unconscious minds. As we avoid looking at that hidden stuff, it festers. Meanwhile, we project it onto people we know, imagining that they possess the qualities we're repressing. The antidote to this problem, says Shoshanna, is to "eat your shadow." It's not as scary as it sounds. It's about pulling it up from out of the pit and developing a conscious connection with it. Doing so not only prevents our unacknowledged darkness from haunting our thoughts and distorting our relationships; it also liberates tremendous psychic energy. I'm telling you this, Pisces, because it's an excellent time to eat your shadow. ♥

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works.ab.ca for application

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1144 Street by Hwy 16, Stony Plain, Alberta

VOLUNTEER

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29, 7-8pm** at the Carrot, 9351-118 Ave. 780.235.0378.
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The Support Network needs volunteers for
either **Aug. 20 or 21**. Meals provided. Apply on line
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Volunteer website for youth 14-24 years old
www.youthvolunteer.ca

Old Strathcona Youth Society: Looking for volun-
teers (21+) interested in working with high-risk youth,
drop-in setting. Naomi 496-5947, e-mail: osyc@telus.net

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Call Big Brother Big Sister today. 424-8181.
Become an in-school mentor, just one hour a week

**The Edmonton International Baseball
Foundation** is looking for volunteers to assist in the
hosting of the IBAF World Junior AAA Baseball
Championship (**July 25-Aug. 3**). Call the E.I.B.F.
Foundation at 780-426-1996

Volunteer for Canadian Francophone Games
Edmonton 2008 (JFC). **Aug. 14-17**; English speaking
volunteers are welcome. For info visit www.jeuxfc.ca

Volunteers for **The Edmonton Dragon Boat
Festival, Aug. 22-24**, at the Louise McKinney
Riverfront Park. Many positions: beer gardens, mer-
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Free t-shirt, hat, meals, prizes. A post appreciation
party at the Lingnan. Sheila edbfa07@gmail.com; visit
www.edbfa.ca and download an application

Annual Terry Fox Run 2008, Sun, Sept. 14, 8:30
(registration), 10am (run) at Hawrelak Park.
Run/walk/roll 2, 5, or 10 km. www.terryfoxrun.org.
855-8100

The Calgary Reggae Festival Society is looking
for volunteers to assist with the Calgary International
Reggae Festival (**Aug. 16, 2008**). Volunteers are
needed in a variety of positions for event day staff
Web site www.CalgaryReggaeFestival.com, fill in the
on-line form or phone 403-355-5696/403-462-7101

The Edmonton Guerrilla Garden **Want You!**
Looking for participants to help with mass planting of
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www.edmontongg.blogspot.com

Red Cross's Humanitarian Issues Program: Need
volunteers to help promote humanitarian issues to the
Edmonton Community. We are hoping to expand our
youth team (12-24 yrs old) Contact Laura Keegan at
laura.keegan@redcross.ca

Support Group "Tales of the Past" **Formed at the**
Park and looking for volunteers to help with this course. Thu evenings Sept. 4-Oct. 16
John at jbcollier@shaw.ca

Autism Speaks Canada: Inaugural Edmonton
Capital Region Walk for Autism Info. and registration:
888.362.6227 or: www.walkforautism.org/edmon-
ton **Sun, Sept. 7, 2008** / Registration: 8:30-10am at
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munity and around the world possible. Volunteer for
Red Cross. To volunteer call 780.423.2680 / E: wz-
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Hope Mission call for the summer, need water bottles
to hand out throughout downtown's inner city. Drop-
off at 9908-106 Ave, call 422-2018

Tenat Unlimited's Yellow Fish Road Program
Looking for volunteers interested in the environment
and human development. Volunteers are needed to help
on storm drains in Edmonton neighborhoods. E. krol-
heiser@tucanada.org

Rise Up: Radio Free Edmonton on CISH FM 88
Looking for volunteers to help with the station's
protests, picket-lines, blockades, any sites of struggle
between people, corporations or governments to sim-
ply bring a recorder and send us the footage.
E: riseupradio@telus.net. See www.riseupradio.org for
recording equipment and more details

Rise Up: Radio Free Edmonton on CISH FM 88
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Plant a garden row for Meals on Wheels
Looking for help with fresh produce during the sum-
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weekdays, www.mealsonwheelsedmonton.org

HEALTHY VOLUNTEERS required for studies with the
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www.edmontonhealthstudy.org

The Brain Neurobiology Research Program at U of A is
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Edmonton Community Centre **Want You!**
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Coulter at 780-426-1996

Edmonton Community Centre **Want You!**
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www.jordancc.ca

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Senior recreation/activity centre needs volunteer
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Volunteers Needed to work with new immigrants in a
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time shopping trip for essentials. 2-3 hrs, once a
weekdays. Call Judy 424-3545 ext 249

Volunteers Needed! to help adult immigrants learn
English. Shifts day/eve., days/wknds, 3-4hrs/wk. No
exp. req., various locations. Judy 424-3545 ext 249

Volunteers Needed to help new immigrants to Canada
learn about Canadian customs and culture. Tue and
Thu June-Aug. Ph Judy 424-3545 ext 249

The Support Network: Volunteer today to be a
Distress Line Listener. Apply on line at: www.thesu-
pportnetwork.com or call 732-6648

Meals on Wheels, volunteer kitchen help and drive
needed, weekdays 10am-1pm Call 429 2070

Volunteer for ElderCare. Help with daily activities
seniors. Call 434-4747 Ext 4

Canadian Mental Health Association-Edm-
Region Board Recruitment. For info visit www.ahm-
edmonton.ab.ca, click on Volunteer. Contact An-
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ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

I'm in my 20s, I've had a few partners, I masturbate fairly frequently (since childhood) and I have no hang-ups—in fact, I enjoy having it as often as possible (often more often than my partners can keep up with). However, I also don't think I can orgasm. I have no problems enjoying sex, and I can feel myself building up to an orgasm, but just at the point where it feels like I may reach the peak and crest over ... suddenly everything just ebbs away and fizzles out. What gives?

LOVE, GOING NOWHERE

DEAR GOING:

You too? I've had a bunch of these questions this year but I don't think there's any

sort of trendy "no orgasms are the new orgasms" thing going on here. I think the orgasm-less female sexual experience is with us always, more's the pity, and due to the cosmic joke part wherein our most sensitive bits ended up outside while most of our partners are driven to lodge themselves inside, I don't expect them to go away anytime soon.

You, though—are you saying you don't come from masturbation either, even though you diligently practice like a good girl? That is frustrating! And it tells me that despite your professed lack of hang-ups you are likely just not comfortable—sorry for the dismal cliché but there is no better way to say this—letting go. It's truly unlikely that you lack the capacity, that just doesn't happen much with young healthy women. What does happen is fear, inhibition and "spectatoring," allowing oneself to be distracted from the moment by wondering what one looks like or what one's partner (even imaginary

partners can be pressed into play) is thinking of one's performance, and so on.

One of the best sources for exercises aimed at getting one's inner critic to STFU is Julia Heiman and Joseph LoPiccolo's *Becoming Orgasmic*, although there are tons of other, similar resources out there.

There are also tools available which simply didn't exist when pioneering works like *Becoming Orgasmic* were being written, and by "tools" I don't mean coping skills and so on, as referenced by therapists and therapy geeks. I mean tools that use batteries or alternating current. Some of the stuff out there now is just mind-blowingly efficient, so much the right tools for the job that they practically dare you not to come. Try something in the way of the Rabbit Pearl or one of its many descendants, any of these things which rotate, undulate, buzz, flicker, dice, puree, and frappe. Then see if you're still having a problem.

LOVE, ANDREA

DEAR ANDREA:

My ex-boyfriend was able to give me multiple orgasms, usually using his hands. I mean real, one-after-the-other, sometimes three or four in 60 seconds. I haven't been able to replicate this myself and I haven't found anyone else who has quite the same effect on me. I miss it. Do you have any advice? I'm sure there's not a foolproof way to recreate this experience but any tips from you or your readers would be welcome!

LOVE, MISS THE MULTIPLE

DEAR MISS:

Foolproof, no, but quite reliable, certainly. Just because you have not shared the above writer's frustrations does not mean you can't share her prescription: high-tech sex toys, the kind with something that goes in and something that stays out and various things that go round and round.

My favorite sex-toy vendor, for no real reason other than that they are local to me and staffed with friendly nerdy chicks who

can write a decent sentence and test everything before considering carrying it on the site, is Blowfish.com, and while you don't have to shop there you should certainly give their web site a look. The "luxury toys" section is especially fun—even if you don't want to spend \$119 US, isn't "The Cone" fascinating? It's just a pink silicone ... cone with a 16-function motor, and I suspect it may exude "come to me" pheromones like the similar-looking pink jelly monsters in erotic science fiction are wont to do. It even has an "orgasm button" (isn't the whole thing an orgasm button?) for the impatient.

They also carry less expensive options, of course, all of which are really rather remarkable examples of modern and mostly Japanese engineering and I can pretty well promise there was nothing your boyfriend could do with his hands that these can't do with their ... parts. They don't love you, admittedly. Was that part of the equation necessary, do you think?

LOVE, ANDREA

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings. Ph 434-4747, ext. 4

Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program. For info Ph 424-5514

E.C.A.W.A.R. (EDMONTON COALITION AGAINST

WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, Ph 988-2713

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 944-4687 Visit: www.a4hc.ca

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. www.cci.org.ca

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233. <http://auction.edmonton24hourrelay.com>

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the ESL - English as a Second Language program. Training and materials provided. Contact 424-5514

Do you know what a Volunteer Driver is? It's a community member who can spare 3-4 hours once a month to drive a senior. Call Bev 732-1221

Do you love art and people? Then the Nina Haggerty Centre for the Arts can use you! Come show off your talents. www.ninahaggertyart.ca; email: info@ninahaggertyart.ca or call 474-7611

CNIB is looking for volunteers with vision, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304

Food Not Bombs Looking for people to help out with cooking and serving of meals every Sunday. Ph 904-8751 or e-mail: foodnotbombsedmonton@hotmail.com

Become a friend to a new Canadian and share a life-changing experience. Contact Dulari at 474-8554

Become a distress line volunteer. The Support Network, 732-6648. www.thesupportnetwork.com

The Sexual Assault Centre of Edmonton needs volunteers to take calls on our 24-hour Crisis line. For information ph 423-4102

Volunteer for Canadian Mental Health contact CMHA-ER at 414-6300 or check www.cmha-edmonton.ab.ca

Volunteer teachers needed to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: jmarkowsky@cci-lex.ca or 944-0792

Overwhelmed? In a tough spot? Talk to us! No-Fee Walk-In counselling 482-INFO (4636) The Support Network, www.thesupportnetwork.com

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. <http://auction.edmonton24hourrelay.com> DONATE ITEMS, BID, HAVE A GREAT TIME. Carmen 429-0136, ext. 233

Do You Know Someone Who Has Diabetes? Help find a cure. Volunteers are required for various

fundraising events for the Alberta Diabetes Foundation. Ph Alberta Diabetes Foundation at 780-447-1451; e-mail: events@afdr.ab.ca; www.afdr.ab.ca

If you would like to reconnect with your volunteer cooperation agency, or are looking to connect with other returned volunteers visit www.volcall.org

SEEKING musicians, literary and visual artists for the U of A Hospital's Artist on the Walls volunteer program. Must have formal experience/training and be able to commit 2-3 hrs/wk for 6 consecutive months. For information or to book an interview, please call 407-8428

ESL Tutors urgently needed. Call P.A.L.S., 424-5514. Help someone learn English as a second language. Training materials provided

WECAN FOOD BASKET SOCIETY seeks volunteers in the Westview Village neighbourhood. Ph (780) 413-4525 www.wecanfood.com

VOLUNTEER TUTORS NEEDED! Can you read this? Many can't! Become a Tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

SERVICES

SACE—Public Education Program Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6300

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The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. Hours are self-determined, you can work from your own home. Ph 423-4102

ESL Tutors urgently needed! Call P.A.L.S. at 424-5514 to help someone learn English as a Second Language. Training and materials are provided

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